DOCTOR WHO MONTHLY

60p

AUG No79

CONVENTION SPECIAL

SURPRISE GUESTS!

MONSTERS & MOTOR CARS!

STAR PANELS!

Nyssa 100 years on

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DOCTOR WHO LETTERS

John 'n' Rocky, O.K.

I just wanted to drop you a line to say how much I agree with Catriona and Fiona in their letter, issue 75. The magazine is really ace, and so is the series. I doubt whether anybody could remember who Omega was, but that was only a small mistake. Other than that. John Nathan-Turner is doing a brilliant job, which is hardly surprising as he is smashing. I think he is really handsome like myother favourite, Sylvester Stallone. I hope he will produce the programme for a long time to come.

Alison Trent,
Tooting,
London.

The Doctor's Health Warning

I think I've discovered how to kick the smoking habit: regenerate! In *An Unearthly Child* the 1st Doctor smoked a pipe and was captured by a "primitive" who wanted the secret of fire. However, the 2nd Doctor tells one of the characters in *Web of Fear* that "Smoking's very bad for you." Perhaps script writers were more health conscious in the late sixties. This may be a trivial point but it's the best I can do just before my A level exams!

Elizabeth A. Bartle
Portslade,
Sussex.

Every One a Classic

I'm writing to view my opinions on the 20th season. My verdict: excellent, every one a classic. Writing, acting, sets, makeup, have all been top notch.

Snakedance showed off Janet Fielding's excellent acting skills (she must be a candidate for Best Villain).

Mawdryn Undead had excellent sets and makeup. I still remember the stir I got when first seeing Mawdryn's deformed head.

Enlightenment must be the most original story in years, and as well as the usual cast the acting of Mariner was excellent (yes, I do use that word a lot, bit it fits).

Valentine Dyall's performance as the Black Guardian throughout the season has been perfect. His mannerisms and voice remind me very much of that imposing figure, Darth Vader.

All in all, *Doctor Who*, at the moment, seems to be at its greatest height since it began.

Stephen McArthur,
Brisbane,
Australia.

Doctor Who Comes of Age

That's it, I've had enough! For the past few months you've been printing letters which eternally state that John Nathan-Turner has reduced *Doctor Who* to a shadow of its former self.

Its former self, immediately before John Nathan-Turner's arrival, was produced by Graham Williams, and if Brad Perry thinks *Kinda* was that bad he should see *Destiny of the Daleks!* Now that really was the worst ever story – cheaply made, mindlessly plotted and appallingly acted.

I also object to Mr Perry's oblivious assertion that Janet Fielding isn't one of the best companions the Doctor's ever had. Would he rather have the bland, characterless Zoe or the stereotyped Jo Grant? Janet's Tegan is the first companion since Sarah-Jane Smith to develop a consistant character who is also totally believable.

As for the "touch" in the Pertwee years I suppose he means repetition? The endless parade of Earth invasions would have brought *Doctor Who* to its doom! It had to die out eventually, the show had to grow up and become an intelligent, adult series. This is why proper science fiction (ie, *Kinda*, *Warrior's Gate*) has arrived, as opposed to the previous science fantasy.

It may be true that these stories are not always well produced but this is usually the fault of the inadequacies of BBC facilities and the production team deserve all praise for at least trying. The show has come of age and nobody will drag it back.

Finally, on his criticisms of the regular cast, I just couldn't believe it! Peter Davison is putting Tom Baker to shame, Mark Strickson makes his predecessors look like utter hams, Janet Fielding does likewise (but anything's better than Lalla Ward) and from what I've seen of Gerald Flood he will be equally impressive.

Oh, and about the ambulance in *Castrovalva*. Nobody *on screen* ever said the Pharos Project was anywhere other than on Earth. Its actual location was never mentioned, only the **Monthly** led us to believe anything contrary!

Tim Munro,
Dalton,
Huddersfield.

Sex Change

It was with keen interest that I read Nicolas Pegg's letter on the "horrendous idea" of a female Doctor in **Doctor Who Monthly 77** (a very good issue). However I must say that I am more than happy to think what he calls the "unthinkable".

Firstly the most significant comment made during the interview on *Nationwide* was surely that of Peter Davison, when asked by Sue Lawley when there would be a female Doctor, he replied, "That rather depends on when I retire, doesn't it?" (or words to that effect). Now that is surely a hint!

Secondly I'd like to argue that the prospect of a female Doctor is not unattractive. It might well turn out to be fun, and would certainly allow further exploration of the Doctor's Galligreyan background. Also it would present great opportunities for more experimental stories – surely no bad thing?

Let's not forget that we don't relly know all that much about the Doctor, and its often very easy to forget that he/she/it is an alien (a point emphasized by Tom Baker when he took over from Jon Pertwee). Certainly any attempt at a "sex change" would raise many awkward questions, but let's be honest and admit that there are many taboo areas in the *Doctor Who* mythology as things currently stand (the most obvious being the status of his "granddaughter).

It might be possible to argue that a female Doctor would damage the viewing figures, and I suppose it doesn't take too much imagination to conjure up an image of millions of (yellow 'phone-box hating?) viewers switching off in disgust. However I would argue that the amount of public interest generated by such a change might actually give the *Doctor Who* production team a chance to boost the viewing figures – providing that the change was well handled and that the first few stories were crowd-pullers.

After twenty years should a successful formula be changed? Why not? The point is that these twenty years have seen many major changes (doesn't each regeneration run the risk of the public rejecting the new Doctor?) and yet the show is now as strong as ever.

I can understand fans being initiallyupset at the "monsterous" idea of a female Doctor, but surely as SF fans we should be able to take such ideas in our stride. After all if *Doctor Who* has been anything, it's been imaginative.

Stephen Ryan,
Sheffield.

Mawdryn Unpopular

My views on the twentieth *Doctor Who* season do vary somewhat to those expressed in your magazine, and on some accounts will probably annoy some of your readers.

The opening story, *Arc of Infinity*, was absolutely superb. Production-wise it was faultless, and in my opinion does Johnny Byrne more credit than his classic *Traken* story. In short, I feel that *Arc of Infinity* has been Peter Davison's best story. It is a shame it came first in the season as the following stories couldn't quite match the standard.

Moving on, *Snakedance* was also excellent. However, there were a few irritating factors about this production. For example, the street scenes weren't particularly believable and Martin Clune annoyed me as Lon. *Snakedance* will mainly be remembered for that wonderful last scene in the caverns.

At this point I think I will annoy many readers. I felt that *Maydryn Undead* was awful, and my reasons are as follows: on the whole the storyline was weak, Peter Moffatt's direction was well below par (episode 3 was unbelievably tacky and incoherant). It suffered from a poor ending with the two Brigandiers meeting, the interiors of the ship and transmat capsule looked cheap and nasty and then, of course, there were the mutants. The pulsating mass on their heads was a neat idea, but what about their bodies? Weren't they pathetic? *Mawdryn Undead* did have its good points. The incidental music was great, and Valentine Dyall and Mark Strickson were good in their respective roles. It was great seeing the Brigadier again, even though he had a poorly written part(s).

Terminus was a pleasure to watch from start to finish due to an intelligent script, good acting, set design and special effects.

The first two episodes of *Enlightenment* led me into thinking that this bravely surreal story might be the hit of the season. However, it suffered from a poor ending in episode 4. Just seeing the Black and White Guardians sitting at a table made the characters appear less than impressive. They didn't seem to exhibit the power and awe they emitted throughout earlier episodes, which was a letdown.

The final story of the season started so well (I am willing to forget the sword fight), but again the last episode was poorly executed. It was far too rushed, and although I accept it was a reintroductory story for The Master (I suspect the cancelled story would have featured him), I would have preferred *The King's Demons* to have been a 3 parter.

Well, it has been a mixed season that gave us three great stories (*Arc of Infinity, Snakedance,* and *Terminus*). I would have liked to have seen more of the monsters from the past, such as Zygons, Ice Warriors, Autons or Yeti.

I hear that the next season will open with a story called *Warriors fromthe Deep*. Could this mean a reappearance of the Sea Devils? – I certainlyhope so. Also let's hope that *Doctor Who* goes through a time warp and lands up back on Saturdays again.

Paul Millar,
Harwell,
Oxon.

Praise from Down Under

I am writing to say that I've just discovered the **Doctor Who Monthly**. And what a discovery! I would like to congratulate you on your superb magazine. Her in the land down under we rarely have anything associated with *Doctor Who*. Your magazine provides us with information and photos we would otherwise be deprived of. I am going to subscribe to your magazine immediately. Keep up the good work.

Putting aside Australia's lack of news for *Doctor Who* fans, Imust concede that we Aussie fans are spoiled where the TV show is concerned – during previous years it was screened 4 nights a week, and this year 5 nights a week! Of course, this means that a new season of the show is soon over for us, and repeats of the show with Tom Baker as the Doctor are screened. But we're not complaining! I cringe at the thought of seeing the show only once a week and offer my sympathies to British *Doctor Who* fans.

I think Peter Davison is brilliant! He plays the Doctor as if the part were tailor-made for him. Also, at the risk of seeming biased (which I am not, for I had my apprehensions) I think Tegan (Janet Fielding) has great potential, but I wish she would change her clothes before she bursts out of them!

We have just seen the last episode of *Terminus* and I must say that it was very disappointing after *Mawdryn Undead*, which I thought was excellent. It was good to see the Brigadier again, however, I would like to see less stories based on Earth. I am interested to know which story is being screen in Britain at the moment and would love some British *Doctor Who* fans as pen-pals. I promise to answer all letters.

Miss Marge John,
19 President Road,
Albanvale,
Melbourne. Vic. 3021
Australia.

DOCTOR WHO? by Tim Quinn & Dicky Howett

POLICE - BOX
?
OUT! OUT!
WHAT'S UP, DOC? I THOUGHT THE MENOPTRA WERE ON OUR SIDE.
SO DID I.....
?
UNTIL I SAW WHAT HE'D DONE TO MY BEST CRICKET WHITES!

GALLIFREY GUARDIAN

PERTWEE RETURNS

Success, joy, adulation! The one and only missing Jon Pertwee episode, *Invasion of the Dinosaurs Part 1* has been returned to the BBC Film Library. A highly delighted Sue Maldon is now the proud guardian of a complete set of *Doctor Who* stories from 1970 onwards.

For a long time now rumours have been circulating of the possible return of the missing episode. Such rumours are commonplace but bear no fruit. Undaunted, Sue Maldon keeps her hopes high and very occasionally her faith is rewarded. Firstly, there was the Patrick Troughton episode *Abominable Snowmen* Part 2. Next, nearly a year later after much hard work and negotiation, with firm assurances of amnesty, the William Hartnell episode *Prisoners of Conciergerie* returned in immaculate condition. And now, *Invasion of the Dinosaurs* Part 1.

The copy is a 16mm telecine print in black and white. The rest of the story has been kept on VT in colour and it has always been a mystery as to where and why Part 1 had gone. The answer seems to lie in the title for Episode One is in fact called *Invasion* and not *Invasion of the Dinosaurs.* This was to conceal from this audience, until the end of the episode, the fact that Dinosaurs were to feature in the story. Subsequently, when the "junking" of old episodes came about, it seems likely that this particular episode was confused with the Patrick Troughton *Invasion* Part 1, involving the Cybermen, which is also missing.

With this "find" it now seems possible that sales of the Jon Pertwee Stories abroad will go ahead. For the odd few episodes that are in black and white only, an announcement will be made prior to their screening explaining why this is so. The episodes in question are: The whole of *Mind of Evil*, episodes one, two, three and six of *Frontier in Space*, three of *Planet of the Daleks* and now finally, episode one of *Invasion of the Dinosaurs*.

All the other Pertwee stories exist in colour, as do all of the Baker and Davison episodes. So that just leaves fifty-five Hartnells and seventy-four Troughtons to recover. Over to you.

PIN-UPS

Every day we get letters asking for pin-up pictures or posters of Tegan (Janet Fielding) and Nyssa (Sarah Sutton). To quench your thirst we asked the girls to pose together just for the Monthly (see inside front and inside back pages). We don't want to hear another word on this matter.

SEASON NEWS

The first three stories for the 1983/84 Season have been selected.

STORY 6L (4 parts)
WARRIORS OF THE DEEP
by Johnny Byrne with Penant Roberts as Director.

STORY 6M (2 parts)
THE AWAKENING
by Eric Pringle with Michael Morris as Director.

STORY 6N (4 parts)
FRONTIOS
by Christopher H Bidmead with Ron Jones as Director.

The once proposed documentary has been permanently shelved.

TOUR DE DOCTOR

Tom Baker appeared at an overseas Convention at the end of May on the West coast of America in Palo Alto near San Francisco. It was a local three-day event held and organised by our American cousins.

It is further hoped that Tom will return this month for guest appearances at other USA conventions and functions.

The weekend of July 23/24 N.A.D.W.A.S. are holding a convention in Columbus, Ohio where it is hoped that Anthony Ainley, John Nathan-Turner and one of the girl assistants will be in attendance, while during the weekend 19/20 November John Nathan-Turner and, all being well, Janet Fielding will be travelling to the Canadian Convention in Toronto.

COVER UP

Providing nothing disastrous happens, like a nuclear war, general election or a football match, *Radio Times* hope to do a *Doctor Who* front cover for the week of November 23rd in celebration of the good Doctor's birthday. It has been ten years since he last appeared on the front of the *Radio Times* magazine! Amazing when you think about it.

A HOLIDAY FOR THE DOCTOR

It has not yet been confirmed but a tender has been put in for overseas filming for the twenty-first season. This time it is hoped that the *Doctor Who* cameras will be rolling in the Canary Islands sometime in October. A lot of preparation has yet to be done and again *The Gallifrey Guardian* will keep you posted.

HOLY SMOKE!

4-Dimensional VISTAS PART II

WRITER **PARKHOUSE** ARTIST **AUSTIN** LETTERER **PARIS** EDITOR **McKENZIE**

RIGHT FIRST TIME, GUS!

IS THAT REALLY A GALAXY BEING CREATED? OR JUST A MOVIE?

NO. I DON'T THINK SPECIAL EFFECTS HAVE MANAGED TO GET THAT FAR... NO...

IT'S THE REAL THING...

SOMEWHERE IN THAT UNBELIEVABLE SWIRLING MASS OF GAS AND DUST THE PLANET WE CALL EARTH WILL COME INTO BEING...

NOW WATCH THIS...

ANGUS GOODMAN, AN AMERICAN FLIER RESCUED BY THE DOCTOR FROM THE PACIFIC WAR* HAD SEEN SOME THINGS...

...HE'D NEVER FORGET. BATTLE-CRUISERS BLAZING IN A BLUE PACIFIC NIGHT, DIMMING EVEN THE LIGHT OF STARS...

FIGHTERS SPIRALLING IN FIRE, TO EXPLODE IN SMOKING SHARDS OF METAL, LEATHER AND BONE...

HE THOUGHT HE'D SEEN IT ALL...

UNTIL NOW...

* SEE ISSUE 78.

THAT'S EARTH! I CAN SEE THE GOOD OL' U.S.A!

MAN... IT'S SO BIG AND BEAUTIFUL, JUST SLIDING BY... FROM SEA TO SHINING SEA... WOW...

BUT SUPPOSING...

... THERE WERE AN INFINITE NUMBER OF EARTHS. AT EACH GIVEN MOMENT IN TIME, WHENEVER A DECISION IS MADE AND ACTED UPON...

A PARALLEL WORLD IS CREATED...

AND SUPPOSING THAT A NUMBER OF THOSE EARTHS WERE IN DIRE PERIL...

HOW WOULD YOU CHOOSE WHICH ONE TO RESCUE?

FAR, FAR BELOW THE TARDIS... A PASSENGER PLANE WAS FOUR HOURS OUT OF HEATHROW, AND WELL INTO THE ARCTIC CIRCLE. DESTINATION: KENNEDY AIRPORT, NEW YORK...

CURIOUSLY ENOUGH, FOR SOME UNKNOWN REASON THE FLIGHT WAS UNDER-BOOKED, WITH NEARLY HALF THE SEATS UNOCCUPIED...

FOR FATE OFTEN ARRANGES SUCH THINGS WHEN TRAGEDY IS ABOUT TO STRIKE...

ONE MOMENT, THE AIRCRAFT WAS FLYING NORMALLY... EVEN A LITTLE AHEAD OF SCHEDULE...

THE NEXT MOMENT, IT HAD NO WINGS AND NO TAIL...

British

AND CONSEQUENTLY, POSSESSED ALL THE AERODYNAMIC QUALITIES OF A STICK OF BLACKPOOL ROCK...

THERE WERE NO SURVIVORS...

BUT LATER THAT DAY A WEAK SUN THREW A HUGE SHADOW ACROSS THE AIRLINER'S WRECKAGE...

AS A CREATURE MOVED LABOURIOUSLY ACROSS THE GLARING WHITE WASTELAND...

A PINCERED HAND REACHED OUT... CLUTCHED AN ICE-COVERED SHARD.

PICKING IT'S WAY AMONGST THE NOW COOL CHUNKS OF METAL...

CONT'D ON PAGE 37

The SLUDGE

EPISODE 1

Slightly put out by Dodo's abrupt departure the Doctor activates the TARDIS controls. He is alone again and after so long! Perhaps now is the time to return home. He programmes the computer for take off and is rudely interrupted as Polly and Ben walk in just as the dematerialisation switch is thrown. Their untimely entrance has done nothing to improve the uncertain nature of the TARDIS guidance systems. As the ship re-materialises, on the scanner they see a colourful view of a beach.

Emerging from the Ship the three travellers find themselves on a Cornish beach. The TARDIS is positioned under a slightly overhanging rock near a cave. Unable to understand how the Doctor managed to transport them, Ben sets off to find a train back to London. Polly follows in tow more than excited about what has happened.

Reaching the cliff tops they continue down a well-trodden path until arriving at a church. Studying the headstones, which are all extremely old the Doctor begins to suspect that they are nowhere near the Twentieth Century and Ben's barracks. Venturing inside the church

Joseph entrusts the Doctor with a special message: "This is the deadman's secret key. Smallwood, Ringwood and Guerny."

they are startled by a Seventeenth Century gentleman who introduces himself as Joseph Longfoot, the Church Warden. Suspicious at first, the Church Warden soon warms to the Doctor's silver tongue and invites them all to stay a while. Polly, mistaken for a boy, is ordered to be quiet along with Ben so that Longfoot and the Doctor may talk. The names Avery and Captain Pike are mentioned which seems to make Longfoot nervous. Politely the Doctor enquires after an inn for the night. Satisfying himself that this strange old man and two "lads" are as innocent as they make out he tells of a village not far away. Bidding them safe journey, Joseph entrusts the Doctor with a special message; "This is deadman's secret key. Smallwood, Ringwood and Guerny."

With the Church Warden's words still echoing in the Doctor's ears they set off for the local inn for the high tide prevents them from returning to the TARDIS. As they disappear down the path, a gaunt, scruffy figure emerges from hiding.

Down in the village, Tom the stable boy is summoned by Master Cooper. A message is to be delivered to the Church Warden. "A delivery can be

expected tonight!" The Doctor, Polly and Ben manage to arrive at the inn just before a storm breaks.

Jacob Cooper is the landlord and is hostile towards the strangers until the Doctor mentions Joseph Longfoot's name. They are welcomed and given food, drink and rooms.

Back up at the church Longfoot is confronted by the "spy". He is none other than Master Cherrub, first mate aboard the Albatross. This is a pirate ship run by Pike and one on which Longfoot once served as a crew member. A few years back Longfoot and Avery left the Albatross with much gold and jewels. Avery has since passed away leaving Longfoot with the "secret of Avery's gold". Pike has sent Cherrub to collect but in his enthusiasm despatches the Church Warden before learning anything. Desperate not to incur the wrath of his Captain, Cherrub sets off for the village in the hope that Longfoot imparted his secret to the "old fella", the Doctor.

Later that evening, as the Doctor and his "lads" are about to retire, the stable boy returns with the news of the Church Warden's murder. All suspicion falls on the three time travellers. Cooper sends Tom for the Squire to act as magistrate while he shows the suspects to their room. Another visitor to the inn, Cherrub,

As the Doctor is frogmarched down to the beach, Polly discovers Ben and raises the alarm.

steals into the Doctor's room demanding information. They are disturbed by Ben who is knocked unconcious. Cherrub leaves with the Doctor as his prisoner.

As the Doctor is frog-marched down to the beach Polly discovers Ben and raises the alarm just as the Squire arrives. He is unsympathetic demanding to know exactly who they are and what they are doing in these parts. Coming to, Ben is soon at loggerheads with the Squire for demanding the return of the Doctor. The Squire replies "I hold you both to be knaves and rogues of a highly suspicious intent. As magistrate of this borough I am hereby arresting both of you for the murder of the Church Warden!"

Meanwhile, aboard the Albatross the Doctor is brought before the infamous Captain Pike for refusing to talk. "Well, by thunder, he'll talk to me or my name isn't Samuel Pike." The vicious meat hook on the end of his arm whistles past the Doctor's face.

EPISODE 2

The Captain explains that he, Cherrub and Longfoot all served under Avery the Pirate. Then, during the mutiny, Longfoot absconded with Avery and his gold. With Avery now dead the Church Warden

must know the whereabouts of the treasure. A secret he imparted to the Doctor and one the Doctor is now to impart to the Captain or face the consequences.

With Polly finding everything exciting Ben continually grumbles over their present predicament. "I can't very well report back to a Seventeenth Century Navy!" On top of this there is the charge of murder to answer. Frightened by a rat scurrying in a bale of straw by the corner, Polly is inspired with a plan of escape.

While on the cliff top preparations are being made for a "delivery" on board the pirate ship the Doctor is slowly winning the upper hand. He is offered a seat, some wine and even a share of the treasure if he divulges what he knows. Before transactions are complete a long boat draws alongside, curtailing discussions for the moment.

Back at the inn, Polly has put her plan into action. Having made up a crude straw doll she pretends to go into a trance. Ben tells Tom that the doll represents the young stable lad as it has a hair from his head in it and that Paul (Polly) is a Warlock, an apprentice of the Doctor. If they are set free then nothing will befall Tom. Scared out of his wits, the stable lad lets Polly and Ben go. They set off for the church.

It is a smuggling route that leads right down the beach, exactly where the TARDIS is!

On board the pirate ship Jacob Cooper is "welcomed" by Cherrub and shown to the Captain. Cooper has come on business, smuggling, but Pike outwits the Innkeeper into telling him of his accomplices. Cooper is locked away with the Doctor while Pike and Cherrub set off to negotiate with the leader of the smugglers, the Squire.

Having searched the Church Ben and Polly have drawn a blank. They decide to return to the TARDIS fully expecting the Doctor to be safely installed there. As they leave the crypt a secret panel opens in the far wall. Ben overpowers the one occupant of the passage and ties him up. He may be the murderer. Polly leaves to get the Squire.

Not far away Pike and his crew beach below the cliff tops. They carefully make their way towards the village.

The bound Josiah Blake, a King's revenue man, protests loudly to Ben over his capture. Ben refuses to release him saying the Squire can sort it out. He does learn from Blake about the secret passage. It is a smuggling route that leads right down to the beach, exactly where the TARDIS is!

At the inn more strangers arrive. Captain Pike and Cherrub meet up with

the Squire and over wine discuss details of the exchange. Delivery is to be made by the church on the cliff top by an old, weather-beaten sarcophagus. The scheming is temporarily halted as Polly is thrown into the room. Regaining some of her dignity she starts to tell the Squire of the man at the church when she recognises Cherrub as the kidnapper of the Doctor.

On board the pirate ship the Doctor asks for news of his friends. Cooper explains about the murder and about Captian Pike. If the Captain gets his way the whole village will be razed to the ground. The Doctor and Cooper must get to the village to warn them and get help. The Doctor has a plan. "Tell me, sir. Do you play cards?"

EPISODE 3

Ben's protests are lost on deaf ears. The Squire recognises Blake as a Revenue man. Thinking quickly he releases Blake and charges him with the duty of taking Ben and Polly to prison to appear at the next assizes for the murder of the Church Warden and in all probability, smuggling. Blake takes the Squire's pistol and, thanking him, bustles Polly and Ben up the flagstones.

Meanwhile, the Doctor has put his plan into full swing. With an elementary card trick of fortune telling he predicts Jacob Cooper's future. He is depicted by the knave. The second card "represents" Cherrub followed by the King, the blackest villain of them all. The third card is the Ace of Spades, Death! The only card left is the Jack of Diamonds. The Doctor denies knowing the identity of this card but ensures that he will triumph in the end. The pirate guard, Jamaica, is fascinated by the Doctor's fortune telling. He is tempted to have his fortune read and with a final goading from the Doctor he shuffles the cards. As Jamaica sits, Cooper makes way for him, standing to one side. The pirate is soon totally engrossed in the cards. Cooper strikes. He and the Doctor are free. They take to the longboat.

On the cliff top Captain Pike and Cherrub are shown the "delivery point" by the Squire. They jest over their cunning in despatching both Polly and Ben, covering the murder, and the Revenue man all at the same time. They plan their exchange of silks and satins for wine, tobacco and jewels. Pike will place his merchandise on the beach. The time is set for "two-past-twelve on the morrows tide." They return to the village to continue celebrations.

Already in the village Blake has bundled Polly and Ben into the deserted inn and released them. He explains that he would rather trust their word than the Squire's. Blake explains that word of mouth has it that the Squire rules the smuggling ring. Plus the two with the Squire were seamen of more-than-dubious natures. He must go now and return with armed men so that when the pirates land with their goods; "you'll be there to nab em!"

One party will loot the treasure from the church, while another goes in search of Avery's gold.

delights Ben. The Doctor walks in with Cooper. He and Blake recognise each other. Cooper sees this as a trap set by the Doctor. He warns him that the next time they meet not to look for mercy. With Cooper gone Blake leaves for reinforcements.

Captain Pike and Cherrub have returned to their ship to find the bound Jamaica. The Captian is none too pleased about the escape of his prisoners. Jamaica vindicates himself slightly by telling that the Doctor and Cooper have gone to see the Squire. If they are expecting the pirates at two of the night then they must go at one, suggests Jamaica. Pike agrees to a point. The villagers will be expecting them at any time of the night and so they will land by day. One party to loot the treasure from the church while another goes in search of Avery's gold. Agreed on a plan of action Pike returns to matters of the moment and despatches Jamaica with a swift thrust of his knife. "Fare ye well, Jamaica!"

With Blake gone Ben is all set to return to the TARDIS and leave the village to it. The Doctor disagrees, saying he has a moral obligation to help the locals. Plus, he has one advantage over everyone. The secret clue to the treasure. With luck he can bargain with this for the salvation of the village. Also, by then, Blake should

have returned with the soldiers. The three friends head for the church.

Late that afternoon the pirates beach and begin the climb for the church. Cherrub is conspicuous by his absence. He is in fact down in the village looking for the Doctor. A terrified Tom tells where the time travellers have gone and Cherrub sets off to follow.

Meanwhile, the Squire has only just discovered from Cooper who Pike is together with his reputation. He becomes very worried. Cooper also tells of Avery's treasure and new plans are drawn up. Before dusk twenty hidden muskets will be placed along the path Pike and his crew must take to reach the church that night. The ambush is perfect. "A triumph for law and order." But for now the Squire and Cooper head for the church to seek Avery's treasure.

Up in the graveyard Polly and Ben are reading off some of the tombstones and inspire the Doctor as to the meaning of Longfoot's clue, deadman's secret! But not here, in the crypt. They go down inside.

After having shown a rather disinterested Doctor the secret passage they begin to look for the clues. Polly quickly finds Ringwood while moments later Ben discovers Guerny. Not to be outdone the Doctor finds Smallwood.

Outside the church the Squire and Cooper arrive. With the absence of guards and horses they deduce that it must be the Doctor down in the crypt through the open door.

Having found the three names hasn't helped much and while pondering upon this, the Squire and Cooper burst in. A furious argument breaks out until Cooper shows his true hand by demanding the secret or Polly dies. He grabs the girl, holding a knife to her throat.

EPISODE 4

Rescue comes from the unexpected quarter of Cherrub. He shoots Cooper in the back, taking control of the situation. He too demands the secret clue. Again Polly is grabbed and threatened.

Not far away the sound of horses' hooves can be heard as Blake returns with his men.

Forced to tell, the Doctor recites the riddle even though the three names are seemingly worthless. "Four names," claims Cherrub "Tim Deadman. He was Avery's galley boy!" The Squire, shocked by the death of Cooper, tries to back out. "What about Avery's curse?" Cherrub laughs.

Reaching the church, Pike orders Davey to find Cherrub. The rest are to unload the sarcophagus and take it to the beach. Pike enters the crypt.

Blake and his men are getting ever nearer.

As Pike descends the flagstones his eyes meet an interesting scene. Cherrub is babbling away, blaming the Doctor for everything. Pike crosses to the Doctor with this back to Cherrub who then strikes but misses. Captain and first mate fight to the death. During the mortal struggle the Doctor seizes the opportunity to usher Polly and Ben back to the TARDIS via the secret tunnel. Reluctantly, they leave the Doctor to sort out the troubles. Returning to the scene the Doctor finds Cherrub dead and an exhausted Pike demanding the secret. Stalling for time the Doctor agrees to tell but wishes to change the terms of their previous agreement. The treasure in exchange for the safety of the village.

Down by the TARDIS Ben is fed up waiting and sets off back down the tunnel leaving Polly to put the kettle on in the Ship.

Captain Pike agrees to the strange request although he likes his men to be happy and keeping them from the village will be a test of his command. One he would rather not have to pursue. However, the Doctor and Squire play on this point cornering Pike into agreeing or losing face with his men.

Down on the beach Blake arrives. Leaving most of his men to capture the pirates and their ship he sets off with six aides towards the cliff face and the church●

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SECOND POLL

Compiled by Siobhan Landen

To start with our thanks to all those who took part in this year's Poll and especially to those of you who sent in picture postcards. We have a very pretty wall now and it has saved us a fortune in wallpaper.

Unlike last year, the Twentieth Season has been a very closely fought battle and although we all thought we knew who the winner was going to be, uncertainty crept in at an early stage and even warrented a recount at the end. Individually, you were all very adamant about your likes and dislikes but as a whole, undecided.

One curiousity was that the Best Episode award did not necessarily reflect a corresponding winning story. The impression we got from your accompanying comments has led us to believe, for example, that *Maydryn Undead* would not have been placed as high as it was if the flashbacks in episode two had not been included. Similarly, how would *Enlightenment* have fared if Nyssa had been in it?

And, speaking of Nyssa, and Tegan. All year long you have pestered us here at *Doctor Who Monthly* for pin-ups, pictures and posters of the two girls, esteemed favourites in your eyes. So what happens in the voting? Votes for Nyssa = 9! Votes for Tegan = 11! Remarkable considering the highest nominee received just under two hundred votes. Never let us hear you ask again!

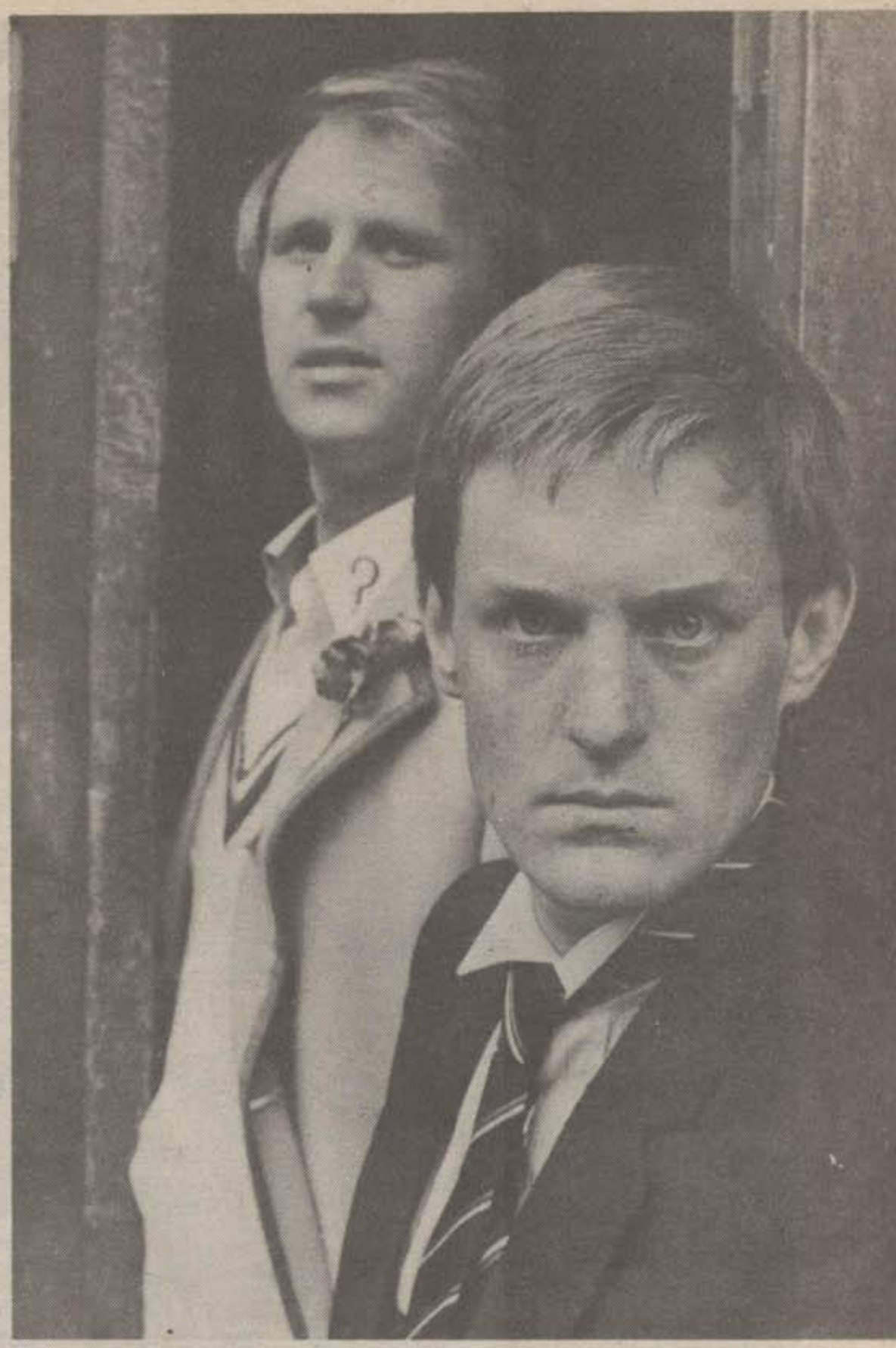
King's Demons scored 13% of the poll with 2413 votes.

On to the actual voting now and, as per usual in these get-togethers, we will start in the traditional fashion by giving the least popular story first: *King's Demons* scored thirteen and a half percent of the Poll with a score of: 2,413 votes. David Sargent observed; "This was the last story in the season and as such it seemed somewhat out of place. Nevertheless, it was enjoyable with good performances from all concerned. Frank (Inspector Watt) Windsor made a welcome appearance following that of Stratford (Barlow) Johns as Monarch last year. All we need now is Harry Hawkins or P.C. Snow." Murray Healy's sentiments are echoed above the addition; "The worst of *King's Demons* was the ending. That pointless squabble

about the Eye of Orion made me feel as if the *Five Doctors* has to begin there and for continuity's sake, those lines were added at the last minute." For our part we found part one of *King's Demons* exceptionally enjoyable with several possible sub-plots developing.

Second to last, surprisingly, with fourteen percent of the votes was *Terminus*. It had a Poll score of: 2,565 votes. Having read the book one becomes much more attuned to the various characters and a more agreeable understanding of them is achieved. Episode one came across full of atmosphere enhanced by those '60's Hartnell/*Out of the Unknown* wailing 'musical effects'. Liza Goddard's performance was pleasing to watch, especially bearing in m[illegible] her usual type of role. What did happen to Kari and Olvir?

Now on to a surprise fourth place *Enlightenment*. This one literally did yoyo from first to last place as the post cards came in. Eventually it ended up with a score of: 2,868 votes. Sixteen and a half per cent of



the total. Mr. Healy wrote favourably: "After episode one of *Enlightenment* I was not impressed. The Doctor and Turlough meeting the crew was good but because the opening did not answer the last part of *Terminus* and as the rest of the episode seemed to be a bit of a cliché, I was not too pleased. But, episodes two, three and four were excellent with beautiful space scenes (more believable than anything in *Blake's 7*) and a glorious new villain called Wrack. I hope we see more of her! The rocking music on board Wrack's ship gave an atmosphere to the place without being too obvious about it. The same goes for the scenes on deck. Those weird voices weren't too noticeable and they gave the story something because of that. And that confrontation between the Guardians. . .and Turlough's dilemma. . .wonderful!" We too thought the deck scenes exceptional and the various characters collected quite a few votes between them. Wrack and Striker were just under the top three with Marriner tying with Turlough for second place. Paul Cornell of Wiltshire deploys his subtleties so: "The ships were beautiful and the music was great, as was Turlough's decision."

Third place with 3,177 votes goes to *Arc Of Infinity* as it takes seventeen and a half per cent of the votes. Even so, praise was mediocre and the critics a little harsh at times.

"The Ergon was obviously a giant chicken in a suit."

Andrew Pixley demonstrates: "Well, Gallifrey appears to be mostly composed of bars and hairdresser's reception rooms and we were shown how to waste talented acting (Leonard Sachs and Michael Gough). The Ergon was obviously a giant chicken in a suit and I found Andrew Boxer's acting equally as funny as the Garm's. Colin Baker tries very hard to make his plastic breastplate look real and everyone else manages to keep a straight face when trying to deliver their lines. The saving grace here was Omega and the Amsterdam footage in episode four." Another view was: "Plot-wise it was a bit slow but the atmosphere was somehow sustained through all four episodes and meant that a fast pace would have spoiled it. The Time Lords were more reminiscent of their *Three Doctors* counterparts than those in *Deadly Assassin*. I couldn't imagine the old fogies from *Deadly Assassin* rushing around and reacting so well in the *Arc of Infinity* situation. Nyssa's face at the end of episode two. . .! I'm just glad Tegan wasn't there. She would have slaughtered the whole of the Council!" The review of *Arc of Infinity* a few issues ago expresses our views although we will reiterate the splendour of the Gallifreyan costumes and that the Time Loads are now more biased towards the *Three Doctors* model. One more step and we will regain the *War Games* omnipotence! ►

And so on to, by only one hundred and fifty votes, second place with *Mawdryn Undead*. With nineteen per cent of the votes it collected a score of 3,497. David from Hull compliments: "This story beat the others for me by as large a margin as *Earthshock* had done the previous year. I admit that both stories contained favourites fromthe past but they were stories in the classic *Doctor Who* mould. *Earthshock* was a *Boys Own* adventure story while *Mawdryn Undead* was more of a mystery tale but just as exciting. The acting was back to high standards with Mark Strickson making an impressive debut as Turlough. The make-up was again superb, particularly on the Brigadier and the aged Nyssa and Tegan (see *Gallifrey Guardian* this issue). The only drawback was the setting of the story in 1,977 A.D. and 1,983 A.D., whereas we had been led to believe in the past that the U.N.I.T. stories were set around the turn of the '80s." A vast improvement on *Time Flight* for Peter Grimwade even if he has got the concept of parallel time streams a little confused. When reading the novelisation there is more depth of character to the whole story and one gets a much better understanding of the plight of the Mutants.

Finally, we have our winner. By a very small margin *Snakedance* tops the 1983 Season Poll receiving twenty per cent of the votes at 3,647. Here are some of our readers comments: "Superb in every aspect." "One of the 'All-time' greats." "Episode two was geniunely unnerving!" "The characters were all excellent, right down to the fortune teller." "Superior to *Kinda* and very lively, with a certain magic!" "Tegan's best story this season has got to be *Snakedance*, wherein Janet gave us a performance to be long remembered," writes Nicholas Pegg from Nottinghamshire. His letter encompasses what the majority of you had to say. "Christopher Bailey's *Snakedance* represents the long awaited return of the 'sequel' stories which I have missed in recent years. Past such stories have included the two Yeti adventures, the Auton and Silurian/Sea Devils stories and of course, the famous Peladon sagas. The Mara was by far the best new concept in the nineteenth season and it deserved a second try after the poor reception of the monstrously underrated *Kinda*.

"Snakes are a very powerful image to put across as a monster but at the same time, extremely difficult to do realistically. In *Snakedance* the various reptilian stars of the show were handled a lot more convincingly. In *Kinda* the transference from Tegan's arm to Aris' was badly executed and when

we reached a similar scene in *Snakedance* the clever use of distorted images in the mirrors gave an infinitely more satisfying effect. I was also pleased to see a real live snake being used in the scene of the Doctor's communion with Dojjen. I was very impressed by the skull-like head of the Mara as seen in the first two episodes. As for the final manifestation in part four, well, the snake model was better than that in *Kinda* but the C.S.O. was not quite so good. The saving grace, in this instance, was Janet's superb performance.

"Christopher Bailey's script was excellent both in storyline and supporting dialogue. Gems included the scene in part 1 where Lon tossed the priceless statuette at Ambril and then, there was the 'five faces of delusion' scene in part two. And 'the swallowing of mankind' symbolic Punch & Judy show didn't go unnoticed either.

"Both sets and costumes were again magnificent. The outdoor wasteland where the Doctor met Dojjen and the strange sloping cage in which the Doctor was imprisoned were both examples of how to create excellent sets on a low budget. The diverse costumes seen in the Manussan streets were a constant attraction.

"Fiona Cumming was well selected as director for this story. *Castrovalva* must have been abominably difficult for her as a first *Doctor Who* story. However, just as she pulled off *Castrovalva* so she made *Snakedance* an atmospheric masterpiece. The attentiveness of the non-speaking extras in the street scenes was a credit to the Directors art. So then, the overall good points of *Snakedance* were: the storyline, the sets, the acting, the costumes and the Direction." There is not much more we can say, is there?

RESULTS

1st	*Snakedance*	3,647 votes	20%
2nd	*Mawdryn Undead*	3,497 votes	19%
3rd	*Arc of Infinity*	3,177 votes	17.5%
4th	*Enlightenment*	2,868 votes	16.5%
5th	*Terminus*	2,565 votes	14%
6th	*King's Demons*	2,413 votes	13.5%

Very quickly on to the other categories firstly with Favourite Monster. As most of you pointed out there were very few monsters to choose from: ie, The Mara, Garm, Ergon, a tenuous Omega and even Turlough! However, some of the more devious of you out there used this opportunity to further your "Golden Oldies" campaign by voting (which you were quite entitled to do) for the Daleks, Cybermen and Yeti as favourite Monsters. These were, of course, all seen in the flashback sequence in *Mawdryn Undead* part two. Unfortunately, not enough of you thought of it and so the results are as follows:

1st.	The Mara	327 votes
2nd.	The Garm	92 votes
3rd.	Ergon	80 votes

Next came the Favourite Villain selection. Again, many and varied were your choices with Captain Wrack coming on top of the runners-up. The first three places were, for once in this Poll, predictable. The battle for top dog fell between the Master, The Black Guardian and Omega. Taking third place was Omega mainly because his votes were divided between the 'Monster' category and 'Villain'. Second place to The Master. This was possibly to be expected when one remembers that he appeared in only two episodes this season, one of which he was heavily disguised. Therefore, first place goes to the most deserving Black Guardian whose all-pervading power seems to have reached a lot further than just our television screens! The scoring then:

1st.	The Black Guardian	272 votes
2nd.	The Master	219 votes
3rd.	Omega	177 votes

P.S. We would just like to mention that Tegan managed to collect three votes in the above category!

Best Supporting Character next and nearly everybody got a vote somewhere along the line. There is absolutely no doubt about the winner but, as mentioned before, what is puzzling us is why the two most revered women/girls in the world (or so it seems), couldn't poll more than a couple of dozen votes between them! Oh well. The results then:

1st.	The Brigadier	190 votes
2nd.	Mariner/Turlough (each)	13 votes
3rd.	Chela	12 votes

Last of all, Best Single Episode. Once again the winner a foregone conclusion but the surprising factor that emerged was on many occasions *Mawdryn Undead* part two would receive this nomination even when the voter in question had put *Mawdryn Undead* near, or as in most cases, at the bottom of the Favourite Story Award! Interesting. So the results are:

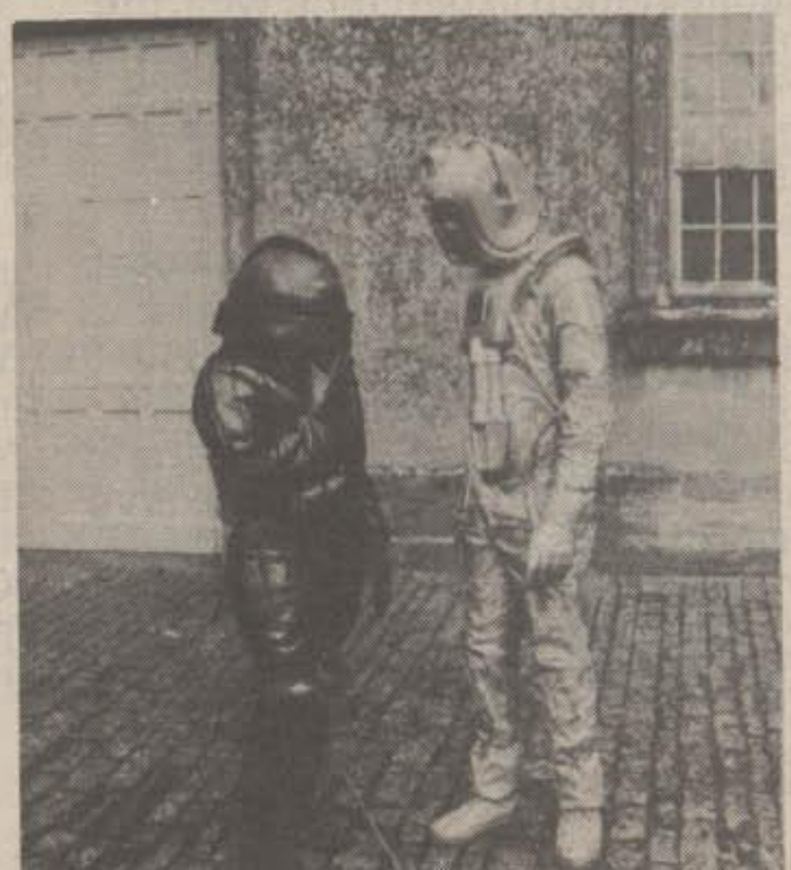
1st	*Mawdryn Undead* part 2	121 votes
2nd	*Act of Infinity* part 4	44 votes
3rd	*Enlightenment* part 4	37 votes

We would just like to thank all those who took part this year and for your extensive and often witty comments. Next year we can promise you that the choice, although more varied (especially in the monster category) will not be so easy. Before closing, one reader suggested that next year we should include such catagories as: Best Musical Score, Best Special Effect, Best Set Designs and Best Regular Character. What do you think? Are there any other categories you would like to see? Drop us a line to let us know. You've got a year! ●

CONVENTION

he Doctor Who Convention – 20 Years of a Time Lord. Far, fabulous and wonderfully fantastic were the Easter celebrations. Well, almost. Considering that this was the first ever BBC Enterprises event on such a scale, as well as the first BBC Doctor Who Convention, in all fairness it went quite well. There were a few gremlins though. The main one being the underestimation of the popularity of the show which resulted in massive queueing, marring an otherwise trouble free event.

Last Autumn we were led to believe that the whole 12,000 acres of Lord Bath's estate was to be used for the *Doctor Who Experience* but this proved to be inaccurate. Understandably, Lord Bath was reluctant to lose a Bank Holiday weekend's revenue by closing the House and Grounds and so a way had to be found to keep the Transdimensional Experience segregated from the usual Longleat visitors. At first *20 Years of a Time Lord* was to be confined to the stable yard area where the BBC Enterprises *Doctor Who* Exhibition is on permanent display. With hindsight we can see how inadequate this area wou'd have been. Fortunately, the present Producer, along with a few others, saw the folly of this and more space was insisted upon. The *Doctor Who Celebration* area was extended further with everyone dissatisfied with the arrangements but at last agreeing to compromise.



The initial queueing to get in was, under the circumstances, unavoidable but once in much of the subsequent queueing (especially by the Studio Sets tent) was unnecessary. Being "first in line" the Studio tent caused the brunt of the queues which eventually caused such a backlog, stretching to those trying to get tickets. Regularly K-9 (John Leeson) and the soldiers asked people not to queue and advocated moving on to another area which was relatively empty at the time. But for some reason no-one heeded the good advice and proved to the world that the British just love queueing! Even the patrolling Cybermen were ignored!

Now that we are in the Celebration area for those of you that were for one reason or another unable to attend, we will quickly run through the attractions in each of the marquees. Starting with the Studio Set tent, the first exhibit was a rather shabby TARDIS control room complete with an equally shabby control console. It didn't take long before children (of all ages) scampered on to the set, playing with the controls and making the situation ten times worse with thousands of muddy footprints. The expression on the soldiers' faces was an event on its own as two (of the older children) were leaving the set, having been fiddling with the controls, when one called across in deadly seriousness; "Blimey, Roger, don't leave them (the controls) set like that otherwise it'll go without us!"

However, it should be pointed out that the sets were designed to be seen via tv and not "in the flesh." It is amazing what a lick of paint and clever lighting will cover up on television. With the relatively small budget that shows like *Doctor Who* have to work with, everything has to be made on a shoestring. In the old Hartnell black and white days some of those wonderful control panels with flashing lights were no more than painted hardboard with circles of white card stuck on and the illusion of flashing lights achieved by shining the studio lights on to the white spots.

The reason the TARDIS control was allowed at Longleat is because a brand new set and console has been constructed for the twenty first season (see *Gallifrey Guardian*).

There was a small but interesting marquee devoted to BBC Visual Effects.

Also in this marquee were four sets from the *Five Doctors* story. It seemed a strange thing to do at first but on reflection they were very nice and gave nothing away. The four were; The Tower Corridor, The Gallifreyan Conference Room, The Game Control and the Brigadier's Study. Scattered about were various prop/exhibits from Madame Tussaud's such as the blue Dalek, a Sontaran, a Foamasi and a Nimon (which later mysteriously moved to "Costumes"!) Also present were various drawings, Designers sketches as well as a cloaked and beared goat's head figure from *K-9 & Company*, a Kraal, a motorised Gundan and an illuminated Ergon.

Moving on to the next marquee and we found ourselves in BBC Costume and Make-up. In here were two main layouts of costumes. One featuring that of Omega and two Time Lords, including the spectacularly bejewelled gown of Thalia. The second tableau contained a Chancellory Guard uniform, Captain Briggs jacket, the trouser suit version of the original Nyssa costume, both Black and White Guardian outfits, another *K-9 & Co* goat apparition and a guard costume from *Creature from the Pit*. While the fathers were busy photographing their boys wearing Cyber Headgear, over-shadowed by the real McCoy, the mothers were supervising their daughters having their faces painted in all manner of strange colours.

Next in line came the small but interesting marquee devoted to BBC Visual Effects. This exhibit was not particularly *Doctor Who* orientated with such items as a Triffid, a life-size R2D2 and Marvin the robot amongst others. There were numerous production photos and small models from several shows including *Doctor Who* and a pyrotechnics display using a Dalek. One hilarious moment, involving the far table containing an

assortment of futuristic hardware, was when the camera boys came in by the stuffed gorilla to begin filming. The supposedly inert gorilla 'came to life' and grabbed a startled cameraman, much to the amusement of all.

Moving on we came to the Auction and Merchandising marquee. For the main, this tent was taken up by a circle of trestles which held practically every piece of *Doctor Who* merchandise imaginable. There were items such as; TARDIS Money Boxes, *Doctor Who* caps, keyfobs, badges, tee shirts, tents, Target books, *Doctor Who Monthly*, jigsaws, posters, fanzines and various other science fiction magazines and records to name but a few. *Doctor Who Monthly, Doctor Who – The Music* and Andrew Skilleter's excellent Omega and Cybermen prints all sold out by early afternoon, Sunday! At the far end of the marquee was the auction area which was held in the afternoons. This was M.C.'d by various visiting celebrities

Later in the day it was Patrick Troughton's turn to be grilled.

but sustained throughout by Ian Levine who also wrote the much edited *Doctor Who – A Twenty Year Odyssey* in the Commemorative Programme and introduced the five repeat stories in the *Doctor Who* Cinema. His excellent expostulation managed to draw some fantastic prices for auctioned items, the money all destined for charity. Such as £810 for Tom Baker's brown suede coat, £240 for a Cyberleader headpiece and around the £200 mark for a complete *Tomb* Cybersuit. These three items went to America, Australia and Britain respectively. Richard Franklin auctioned the Galliffreyan book from *Shada* which eventually fetched £100. Also persuading the customers to part with their money was the lovely Carole Ann Ford who in fact wore a *Blake 7* top to rather good effect. Other guests who offered their help were; Jon Pertwee, Valentine Dyall, Peter Davison, Nicholas Courtney, Anthony Ainley, Fiona Cumming, two Cybermen and a Time Lady.

The next marquee one met was the undersized *Doctor Who* Cinema. With a seating capacity of only two hundred there were obviously quite a few disappointed people. Asked why the cinema was so small the BBC replied that it was purely a practical and economical situation. Using the video projection system one could not satisfactorily have a much larger audience than they did. The alternative would be to have more machines and have a repeated running programme but the cost of such a venture was, apparently, prohibitive. The stories shown were: *The Dalek Invasion of Earth, The Dominators, Terror of the Autons, Terror of the Zygons* and *The Visitation.*

A stroll up the path took one to the Orangery where the autograph sessions took place. Upon reflection these autographing events are not really practical and can cause a little frustration for the fans and exhaustion for the stars. It was said that there was a four hour queue at one point. That's dedication for you. But

At five seconds each it is still only possible to sign 720 autographs an hour.

if one stops to consider . . . Even if the stars signed one autograph every five seconds without stopping to say hello or ask a name, the session lasted from 10.00 to 18.00 hrs. So at five seconds a go, it is still only possible to sign 720 an hour, 5,760 a day with no tea breaks! With the thousands that were in attendance, hopefully you can see the impossibility of the task.

Emerging from the Orangery one popped across the lawn and into the Radiophonic Workshop who, apart from joining in the festivities of the Doctor's birthday, were also enjoying their own Twenty Fifth birthday! Sound masters in evidence were the maestro himself, Dick Mills, with a supporting cast of Malcolme Clarke, Peter Howell and not forgetting the ingenious Brian Hodgeson. All day there was something happening but the small tent never became too crowded. There was no real display as such and their expertise lay mainly in sound. To compliment this were tape machines, synthesisers and a few other wonderfully mysterious boxes of tricks. Examples of how types of voices were made was explained as was the effect of adding a musical score to a piece of action. A time coded video is run and the music written to suit and added to the master later. A very precise operation. One comment made concerning the synchronisation of sound and video was; "better late than early." The logic of which is that light travels faster than sound. Hmm! The work schedule is apparently very hectic (a bit like the *Monthly*) and it is not unusual for the sound to be still worked on only a few days before transmission. In fact the music for *Planet of the Spiders* was only added to the master literally hours before transmission. Recently, while everyone was celebrating at the end of season party, they in the workshop had less cause for merriment since they still had a *lot* of work to do on the stories.

En route to the final marquee, the Forum Tent, one had to pass through the tennis courts which played host to the photographic area. This comprised of the *old* Police Box from the latter Baker years and a few monsters. A Marshman, Davros and a Mandrel. A photographer

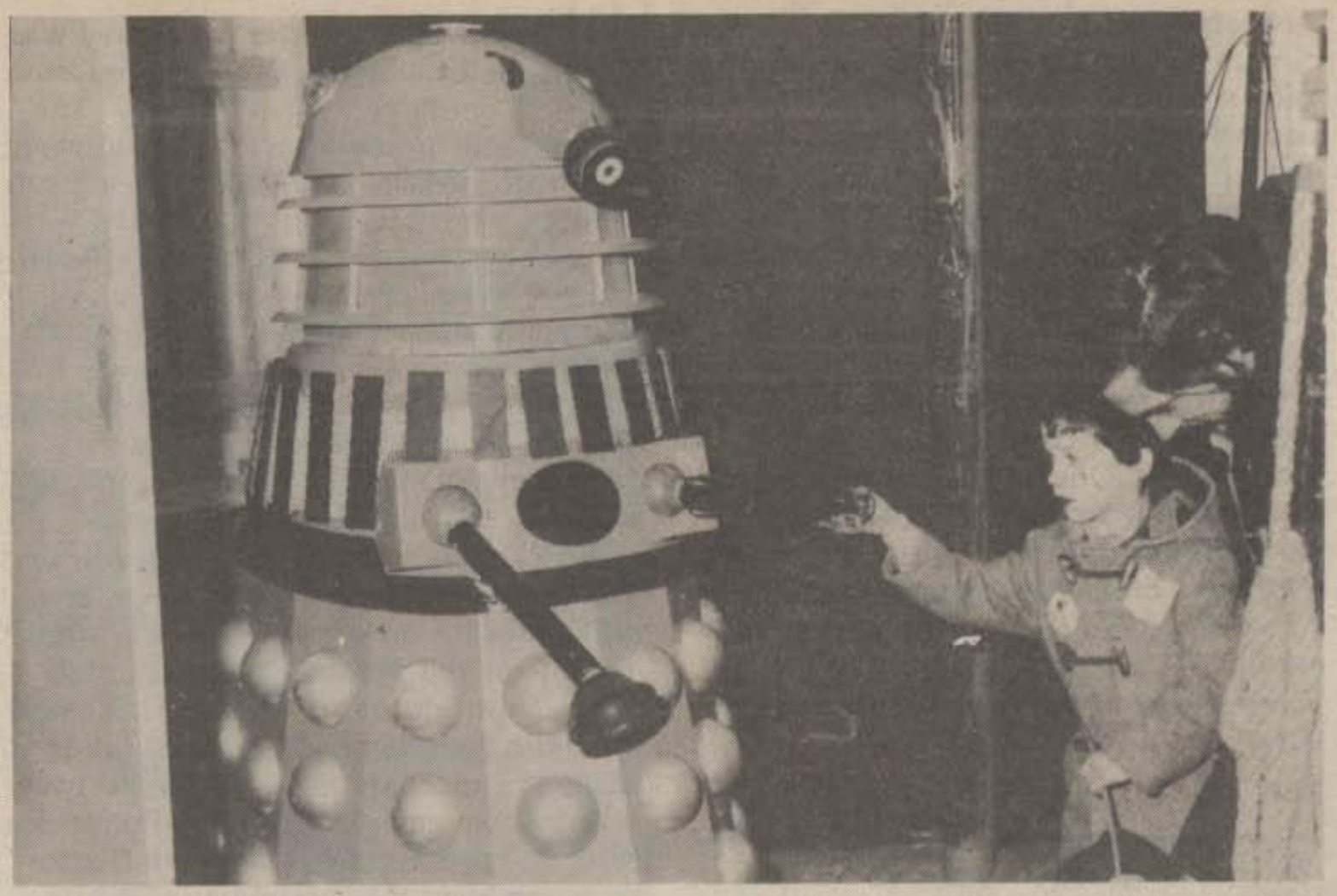
would happily take snaps of the kids emerging from the Police Box or one could dress up in the space suits from *Enlightenment*. On the subject of photos, elsewhere in the grounds, Bessie the Doctor's car could be found and for a £1 one could have a picture taken sitting on board.

At the entrance to the stable yard where the permanent *Doctor Who Exhibition* is housed stood the Forum tent. This was the largest of the marquees, housing several hundred people at one time. The celebrities emerged at one end onto the stage from yet another Police Box, the current production one in fact, and were introduced by John Nathan-Turner as they took their places at the trestles. There were several panels throughout both days with a random mixture of guests, really depending who turned up, when. The unfortunate situation did arise where if you were in the *Doctor Who* cinema watching *The Dominators* then you missed seeing Patrick Troughton live and likewise for Jon Pertwee if you decided to view *Terror of the Autons!*

One of the panels comprised of Carole Ann Ford, John Leeson, John Nathan-Turner and Liz Sladen. They were all asked varying questions to which they did their best to reply. The only embargo imposed was any mention of the *Five Doctors*. Carole retold of her "most awkward moment" as being the time of filming the prehistoric venture where the cave peoples costumes must have been infested as a lot of scratching was in evidence throughout the cast. Her favourite storyline was *Planet of the Giants* where, ". . . the large props were so good that you almost didn't have to act." Liz Sladen's anecdote related the amusing incident concerning the horror of two passers by coming upon the spectacle of Kevin Lindsay on location for the *Sontaran Experiment* eating his lunch in full make-up! While later in the day Nicholas Courtney (curiously) told us of the time when bystanders stood perplexed as Tom Baker and K-9 appeared to be working on *The Times* crossword. What they were unaware of was the audio link up between Tom and an out of sight John Leeson. Curious, because when did Nicholas, Tom and K-9 ever work together?

Richard Franklin auctioned a Gallifreyan book from Shada which fetched £100.

Later in the day it was Patrick Troughton's turn to be "grilled". Unlike most of the other lead actors who radiated a sparkling charisma, Patrick came across as a very private person, a character actor who confines his performance to the studios. His deliberate disassociation with the show, plus all the varying parts he has played since, ►



probably accounts for his vagueness at times. He was asked whether playing a duel role in *Enemy of the World* had caused any problems to which he replied that it hadn't been difficult as the Salamander parts were all pre-filmed at Ealing. "Mind you, it was twice the work for the same money!" While on the subject of money he mischieviously demanded to know where his royalties were upon learning that the *Dominators* was showing at that moment in the Cinema tent. One of the many questions directed at Patrick was when he was asked who was his favourite Doctor. Without a moments hesitation he told us; ". . . Billy who created the part from nothing."

"Apart from yourself, who was the best Doctor Who?"

A similar question was put to Tom Baker the following day with a slightly different reaction. "Apart from yourself, who do you think was the best Doctor?" Tom's expression made much of the accidentally implied egotism before the next question drifted across. As well as the usual set of questions Tom did get asked which was his favourite companion. His tongue-in-cheek reply was that if we had read the popular press we would know the answer to that one. Interestingly when asked if he had ever ad-libbed during a recording, his answer was the complete opposite of that given by Jon Pertwee; Tom elaborated that it would have been extremely un-professional but was complimented if people considered his performance to have reflected an element of spontaneity. He did admit, however, to constant battles with Directors which he generally lost!

Jon Pertwee's reply to the question of ad-libbing was; "There was never anything else!" Jon appeared in the first forum on the Monday. John Nathan-Turner introduced us to firstly, Richard Franklin then Nicholas Courtney followed after an expectant pause by Jon Pertwee, all of whom emerged from the Police Box with Jon proclaiming, "I am the Doctor" as he grabbed the microphone. A late arriving John Levene completed the panel who were then asked how they had been affected by the death of Roger Delgado. John told us how for twenty-four hours they refused to believe it until the evidence was there in black and white in the newspapers. Jon revealed how timid a man Roger had been despite his self-assured appearance. He was, for instance, terrified of driving speed-boats and took much persuading to do the scene where the Master floats up to the surface of the sea. As it became obvious that it was time for the stars to leave many people had got wise to the fact that after their stint, the celebrities had to leave via the back of the tent and so they gathered there with cameras at the ready.

" All about Tegan was nearly revealed!"

For the second forum of the day John Nathan-Turner had the mammoth task of introducing Anthony Ainley, Sarah Sutton, Mark Strickson, Janet Fielding, Valentine Dyall and, last but not least, Peter Davison. For this panel there were a whole jumble of questions. Anthony was asked if he minded his name being continuously mis-spelt in *The Radio Times* and why he did that funny voice as Kalid in *Time Flight*. To the first he replied, "Not at all," and to the second answered in an Indian accent, that he didn't know – he just took the script home and learnt it in the bath. This was the first session where John Nathan-Turner stood down leaving Peter, who did an excellent job, to call for questions from the stage centre. Sarah Sutton was asked rather a peculiar question. "If Carol Ann Ford can come back after almost twenty years to be in one episode, could Sarah not come back after one episode and remain for twenty years?" After looking bemused for a moment she replied, with humerous resignation; "I suppose so!" A general question, not for anyone in particular, seemed to hit a nerve. "Do you miss Adric?" Sarah quickly said; "Er , I'll pass you over to Janet!" and dropped the microphone as if it was hot. Janet's reply was that Tegan would undoubtedly miss him. She was then asked to recount her most embarassing moment to which she told us of her latest costume "the terrible corset!" and the Lazars on *Terminus*. "All about Tegan was nearly revealed!" when the Lazars groped at Tegan from behind the door.

The Head of BBC Enterprises thanked us all for coming.

Two final guests were Heather Hartnell and her daughter who appeared with Carole Ann Ford, the panel being completed by Nicholas Courtney. While Carole said that she would be returning to acting very soon, Heather retold the story of, sadly, how ill Bill was for the filming of the *Three Doctors* and how his lines had to be pulled across the floor in front of him.

With Tom Baker the only celebrity to do a lengthy autograph session outside the Forum tent, inside John Nathan-Turner introduced the head of BBC Enterprises who told us that we were privileged to have been the last forum audience of the day and thanked us all for attending. There was no star-studded finale, no event stimulating a massive explosion of flashguns, no Lemming-like, body crushing charge to the front in a final defiance of the soldiers who had regimented us over the last two days!

Although officially over, one could wait a further hour outside the Orangery for Tom Baker to emerge following his autograph session. The monotony of the wait was broken from time to time by a sadistic soldier who every now and again would toss handfuls of autographed post-cards into the air and then smile at the ensuing melee!

Sauntering among the crowds were two Earthshock Cybermen.

Sauntering amongst the crowds were two *Earthshock* Cybermen, a home made *Tomb* Cyberman, a Sontaran, a Time Lady and no end of Doctor look-alikes, spanning all five incarnations. Also in the crowds were the odd familiar face like Terrance Dicks (Target writer), Jan Vincent-Rudzki (founder of the Doctor Who Appreciation Society), Roger Birchall (*Doctor Who Monthly* staffer), Andrew Skilleter (Target artist and producer of the Omega and Cybermen prints) and Julie Jones from BBC Enter-

TARDIS CONSOLE

Recently there has been an increasing interest in the famous instrument panel of the TARDIS. Letters received of late range from the straightforward question posed by David Backhouse of Barnsley: "Do you know how many regenerations the TARDIS Console has had? For nearly every season it is different." Or from Giles Smart of Horrabridge, Devon writes: "...how much it has changed over the years." Then there is the slightly more involved letter from Steven Panozzo in Australia. He explains a meeting with Jon Pertwee: "...no provision was made for the fact that he liked to tinker with various technical-looking components, even to dismantle and 'repair' sections. The new 'spruced up' console had no 'holes' filled with wires and components and thus Jon made a big stink about it complaining that he didn't have anything to do. One of the backstage hands, hearing this, stepped up and said he'd fix it. With a dirty great hammer he made a sizeable hole in this expensive prop. As a result, according to Jon, a new console had to be constructed at the cost of a few thousand dollars, complete with 'work areas' and parts that could be dismantled and put back together..."

While we cannot confirm the accuracy of this last statement it is true to say that during the filming of *The Time Monster* a rather large hole did appear on panel three which was then covered by a large metal plate with new instruments to suit. This also included the switch marked Extreme Emergency which Jon had to operate in order to retrieve the Doctor from the Vortex after Kronos had 'swallowed' him up! Only the panel was rebuilt not the complete Console.

In the *Doctor Who Technical Manual* by Mark Harris (reviewed in **Doctor Who Monthly 76**) he devotes a page of 'text' and nice line drawings of the most recent '80's Console, used by the fifth Doctor. We thought it would be rather a good idea to compliment this by reproducing details of the Console used in the Hartnell/Troughton years. Digging deep into the Archives we have managed to compile an accurate plan of this machine and after extensive study of the first six years episodes managed to ascertain the use of ninety per cent of the switches and dials.

It is pleasing to note that both Hartnell and Troughton invariably used the same switches for instigating the same operations of the Ship. A trait which unfortunately went by the wayside with Pertwee and Baker!

We start with Panel One which always faced the large double doors and work round the Console in a clockwise direction:

1

PANEL 1

1. The Audio Unit

(see Panel 5, reference 2)

2. Indicator Lights

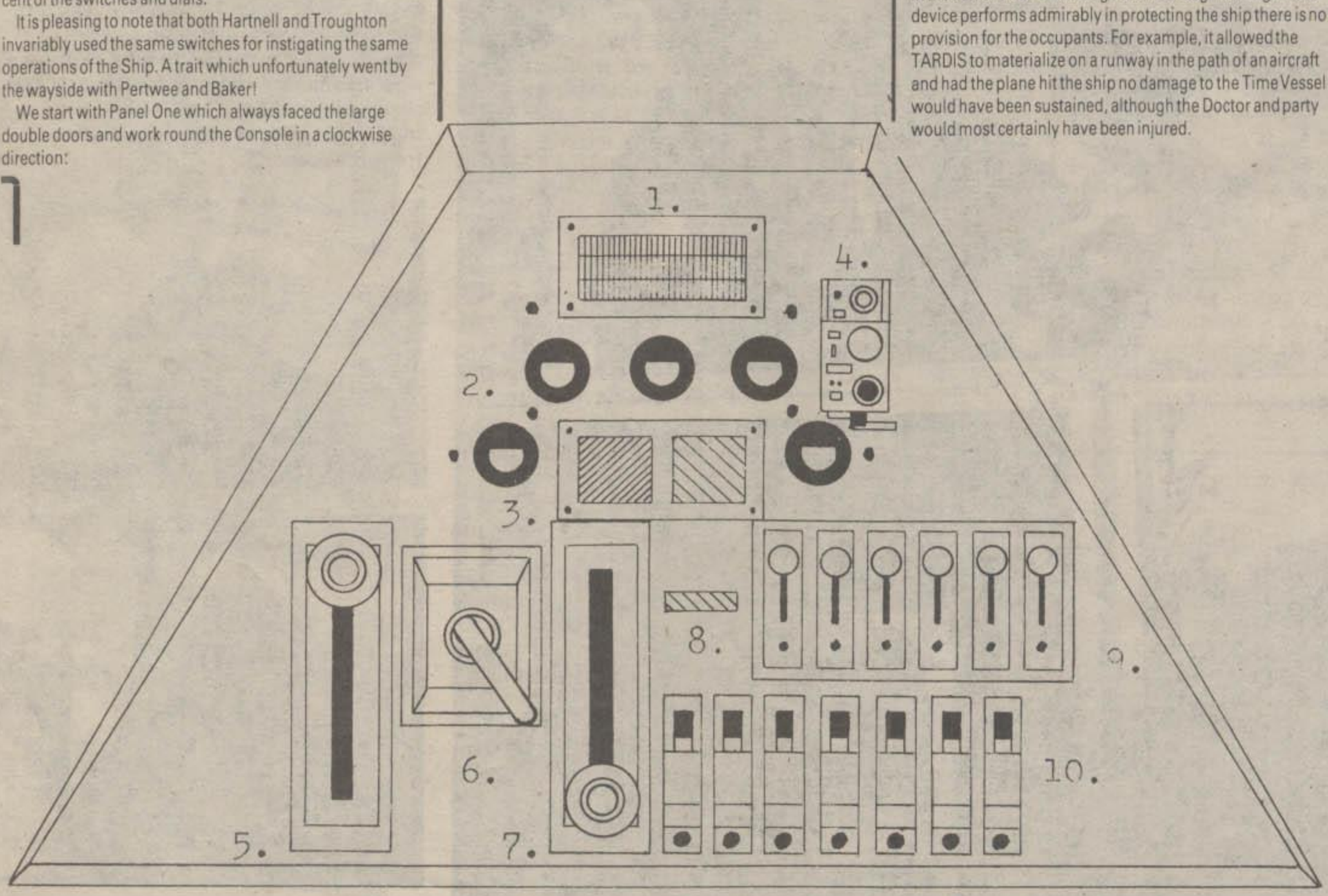
The top row of three lights indicate the direction of travel through time. Of the three, the left hand lamp emergence from a faster point in the Vortex (future). The reference point, of course, is the place of departure of point of entry into the Vortex. The middle light works only in conjunction with the Stasis Switch (see no 6). The two lower indicators are allocated to the Materialization Switches (no 5 & 7 respectively). Number 5 light means that projection out of the Time Vortex at the desired point can be put into operation; and number 6 lamp shows that projection has been accomplished and that the molecular reconstruction (materialization) can begin.

3. Course acceptance Unit

The left hand section of this Unit is activated when the Memory Computer is ready to receive the binary location code. It is impossible to set a course without Computer acceptance which is indicated by the right half of this Unit. Note; travel in the TARDIS does not consume time in itself. Once, after dematerialization, a course is plotted and accepted then materialization may commence. If, however, the instruments are set before take off then the journey is virtually instantaneous, regardless of physical distance. Once entering the Time Vortex -another dimension – our Universe ceases to exist. Therefore when leaving the Vortex one can re-enter our Universe at any given point.

4. Safety Precaution Switch

This is an invention of the Doctor's and is activated as soon as he Materialization Switch (no 7) is used. In one millionth of a second it can detect whether or not the proposed landing site is detrimental to the ship, e.g. the prevention of materializing in the sun or a sea of Malange acid. Athough this ingenious device performs admirably in protecting the ship there is no provision for the occupants. For example, it allowed the TARDIS to materialize on a runway in the path of an aircraft and had the plane hit the ship no damage to the Time Vessel would have been sustained, although the Doctor and party would most certainly have been injured.



5. Materialization Switch

This switch is the primary control in the landing procedure. Its function is to discharge the disseminated ship's molecules out of the Time Vortex into the selected landing zone. Should he S.P.S. (no 4) have cause to override the controls, this is the state that the ship will remain in until the danger has been averted.

6. The Stasis Switch

This control is operative for time travelling only. When travelling in the fourth dimension there is no need to enter the Time Vortex at all. Once the TARDIS deviates from the natural time continuum that it is in, then as far as that time stream is concerned, the ship ceases to exist. As we know, time travels at different speeds and therefore it is not necessary for the TARDIS to disperse itself in order to pass through the fourth dimension. Obviously the journey must be instantaneous, as well. A good example of this was journey number 114, where the Doctor took Sarah-Jane and Laurence from Earth 1911 AD to 1980 AD and back again.

7. Materialization Switch

This is the secondary and final landing control. Once all of the base atoms have been delivered to the destination point by the primary control (no 5), then the molecules of the ship are re-assembled, giving the impression of materializing from nothing to solid form. This process, the same as the dematerializing method, is the cause of the characteristic gyrating sound of the TARDIS (As controls 5 and 7 are not used in pure time travel then the ship is silent in its movement). Everything and everyone present inside the TARDIS is also reduced to loose atoms with the ship, but of course there is a Molecular Stabilizer to keep things relative. Consequently to the occupants there is no apparent change. A point of interest: it was by disintegrating a man and a bull, then re-arranging the molecules during assembly, that Kronos created the Minotaur

8. Auto-Log Indicator

Merely a warning light to show that the Auto-Log has overridden the Navigational Instruments andd that the 'flight' is on automatic. (for Auto-Log see Panel 5, ref 8)

9. Navigational Control

Navigational Instruments or Binary Selectors are a group of six two-way switches which are used in conjunction with the Co-ordinate Programmer (no 10). Up position for zero and down for one digit

10. Co-Ordinate Programmer

This unit is another bank of switches, seven in all, through which course co-ordinates are programmed into the Memory Computer. The binary reference points from galactic zero are registered by the Navigational Instruments (no 9) and a normal digital reference of the Time Vortex is given on this set of seven controls. These combined two sets of figures are what the Memory Computer stores and a co-ordinate programme can be recalled simply by applying a journey reference number through the Auto-Log controls.

PANEL 2

1. The Audio Unit

(see Panel 5, reference 2)

2. The Door Switch

This control operates the massive entrance doors and can only be overridden by the use of the electronic key in the special lock. This lock is another invention of the Doctor's and to open the doors it is not just a matter of turning the key, for it has a special defence mechanism. When inserting the key there are twenty wrong positions and only one right one. If a wrong position is selected then the whole of the inside of the lockpiece melts. Another aspect of the lock is that it is directly connected to the Dimension Control, so that if the doors are forced open the TARDIS will resume its "correct" size. The Doctor explained this on journey no 8 to Ian after the Sensorites had stolen the lock. Also the entrance to the TARDIS is guarded by a force field and only beings of the Doctor's choosing may pass it. An example of this was on journey no 14 when a Zarbi tried to enter the ship. As it did so the force field came up and the creature received severe electrical shocks, detering further attempts. However, when Ian and the Doctor walked through a little while later, nothing happened.

3. Information not available

4. The Scanner Switch

To activate the main scanner this is the switch to use. The sub-scanners are also controlled from here, but can be individually turned off from their personalized switch.

5. The Tremulator Switch

These two levers are used to send out sonic vibrations exactly opposite to any that may be present outside, be they of natural phenomena or of malevolent origins. By using the Tremulator the Doctor is able to cancel out such things as localised earthquakes, tidal waves and hurricanes, etc.

6. The Pause Control

Once course settings have been computed this unit can then override and deviate the ship to another destination for a pre-determined period. It will hold the ship at this new position but as soon as the 'pause period' is expired then the Navigational Instruments (see Panel 1) will carry out their original programme automatically.

7. The Helmic Regulator

The Helmic Regulator is a manual control for guiding the ship through the Time Vortex and has a constant override facility against the Navigational Instruments. (It could be compared to the steering wheel of a car or joystick of an aeroplane.)

8. Drift Compensators

These merely compensate for fluctuations such as Time-Eddies and random molecular disturbances, which could cause the ship literally to fade away. It is an instrument very similar to that of the A.F.C. control on Earth radio and television receivers.

PANEL 3

1. Telescopic Microphone

For all communications in normal space and sub-space the Audio Unit (see no 2) may be utilized, but for breaching interstitial space-time this unit, the Telescopic Microphone, is necessary. It can also provide a telepathic link between two or more TARDISES when required, extending into position automatically.

2. The Audio Unit

(see Panel 15, reference 2)

3. The Voice Integrator

Considering the numerous civilizations the Doctor has visited and the countless number he has yet to meet, it becomes clear that a tremendous communication problem arises. It was for this reason that the Doctor put forward the idea for a machine that could accept vocal sounds and ►

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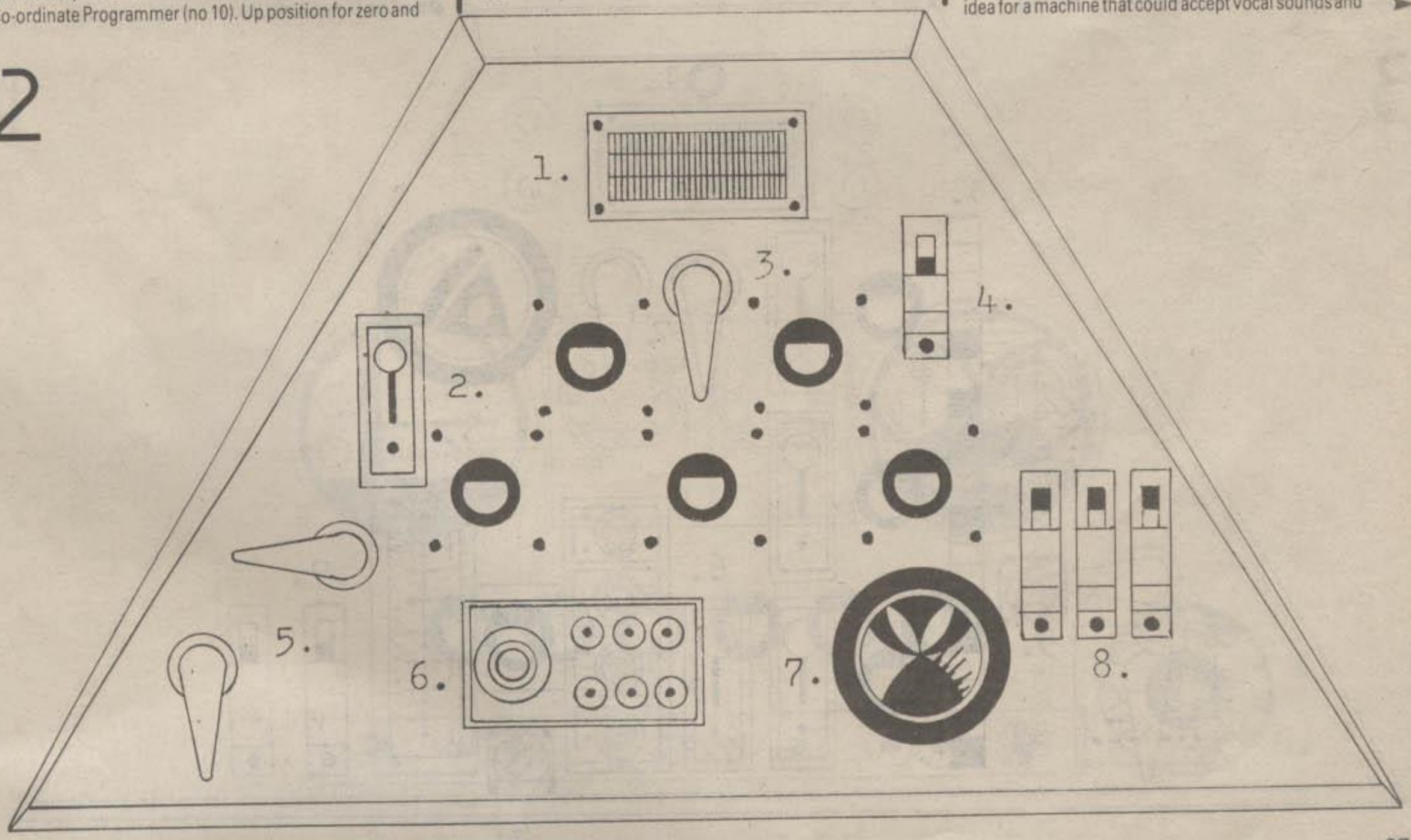


translate them into one standard language. A Time Lord named Therde worked on the Doctor's theories for several years and eventually came up with the Voice Integrator. This machine automatically detects the main language of a planet and through the Telepathic Circuits (see Panel 4) enables passengers of the TARDIS to understand what the aliens are saying, and in turn it allows the aliens to comprehend the travellers. So because of the Voice Integrator's automatic function, all the aliens encountered so far sound to be speaking in English.

4. Visual Stabilizer Circuits

As may have been noticed there are no conventional lights in the TARDIS. This is because the Visual Stabilizer Circuits control the amount of light in the ship. They do so by governing the activity of particles of light (photons) thus providing a greater or lesser intensity of brightness.

5. The Emergency Switch

Twice we have seen the Doctor use this unit. Once on Dulkis (journey 57) when the TARDIS was threatened by white-hot molten lava, and the second time when the Master projected the Doctor out of our space-time continuum altogether. On Dulkis the Doctor removed the emergency cover and plugged in a special escape unit. He had never used it before. This took the TARDIS out of reality into a world of fiction where the Doctor had to face the Mind-Robber. The cause for the Emergency Unit's second activation was when the Doctor found himself stuck 'nowhere'. The Telepathic Circuits put him in touch with Jo on board the ship and she then released the emergency cover at the same time pulling down the top lever, reinstating the Doctor.

6. The Gyro-Series and Dials

As an aircraft uses gyros to help it keep stable in flight, so the TARDIS employs slightly more sophisticated gyros to keep her on an even keel in flight through space and time. No more information available.

7. Information not available

8. The Environment Governor

Time, like most things, is susceptible to "natural phenomena". There are such effects as Time Eddies These temporarily reverse time in a local area. Time-Slips– instabilities in time which cause two Time Streams to cross, e.g. seeing an old fashioned stage coach travelling up a motorway (these time-displacements are sometimes referred to by humans as ghosts). Temporal Feedback – this prevents a person from doing something he wishes. A good example of this was Clive of India, who attempted to commit suicide when he was a young man. Three times he pulled the trigger of his gun and each time it failed to fire, yet whenever he turned the gun away it worked perfectly. This may have been due to Destiny dictating that Clive should live. The Environment Governor counteracts these phenomena within the TARDIS as it would be highly dangerous to experience such events while travelling through the Time Vortex.

9. The Linear Calculator

Light travels at varying frequencies. So if the ship materializes in an environment different from that of Earth it is possible that the occupants of the TARDIS could become "blind" if the light frequency was beyond the range of their capabilities. The Linear Calculator merely adapts the ship's travellers, again via the Telepathic Circuits, enabling them to see their new surroundings correctly. (Incidently, if this unit were to be used on Earth, humans would be most surprised to learn what lives alongside them).

PANEL 4

1. Telepathic Circuits

Some uses of the Telepathic Circuits have already been mentioned earlier in this article, such as the facility for communication between the ship and the home planet of Gallifrey. One of the Time Lord's vigils is to keep constant watch for any distress calls in the Time Vortex.

2. The Audio Unit

(see Panel 5, reference 2)

3. Power Responce Dials

These dials are similar to those on Panel 5 (see chapter 1, reference 5) only in this case the left hand indicates the power consumption and reserves of a ship being tracked on the Monitor (see no 4). The right hand dial compares the stability of power between the TARDIS and the other ship. Also the compatibility is assessed. Many times on the Doctor's travels it has been necessary either to absorb some power or transfer some to another ship. This was the case on journey no 23 when the Rill ship needed a power boost to escape the doomed planet in time.

4. The Tracking Monitor

The Tracking Monitor is a device capable of detecting and locking on to another space-time vessel travelling through the Time Vortex, on the same Time Track as the TARDIS. It can report the extent of the time curve and any time difference of the other machine. This means that the Doctor can accurately tell where the other vessel will materialize and how long it will be in arriving after the TARDIS has landed.

5. The Control Board

These are the controls for operating the Tracking Monitor. There are two sets, one set for manual and the other for automatic. If automatic is used then all information is fed to the Memory Computer for analysis at a later date. It is also possible, if the power ratios are right, for the Doctor to take control of the other ship using the manual controls.

6. The Time Sensor

The Time Sensor controls the Time Setting of the ship. This is the exact point in time and space that the molecules of the TARDIS occupy. The Doctor once threatened the Master with Time Ram by adjusting his Time Sensor to exactly that of the Master's ship. The result should have been oblivion but instead they all found themselves on the boundary of reality between two Universes.

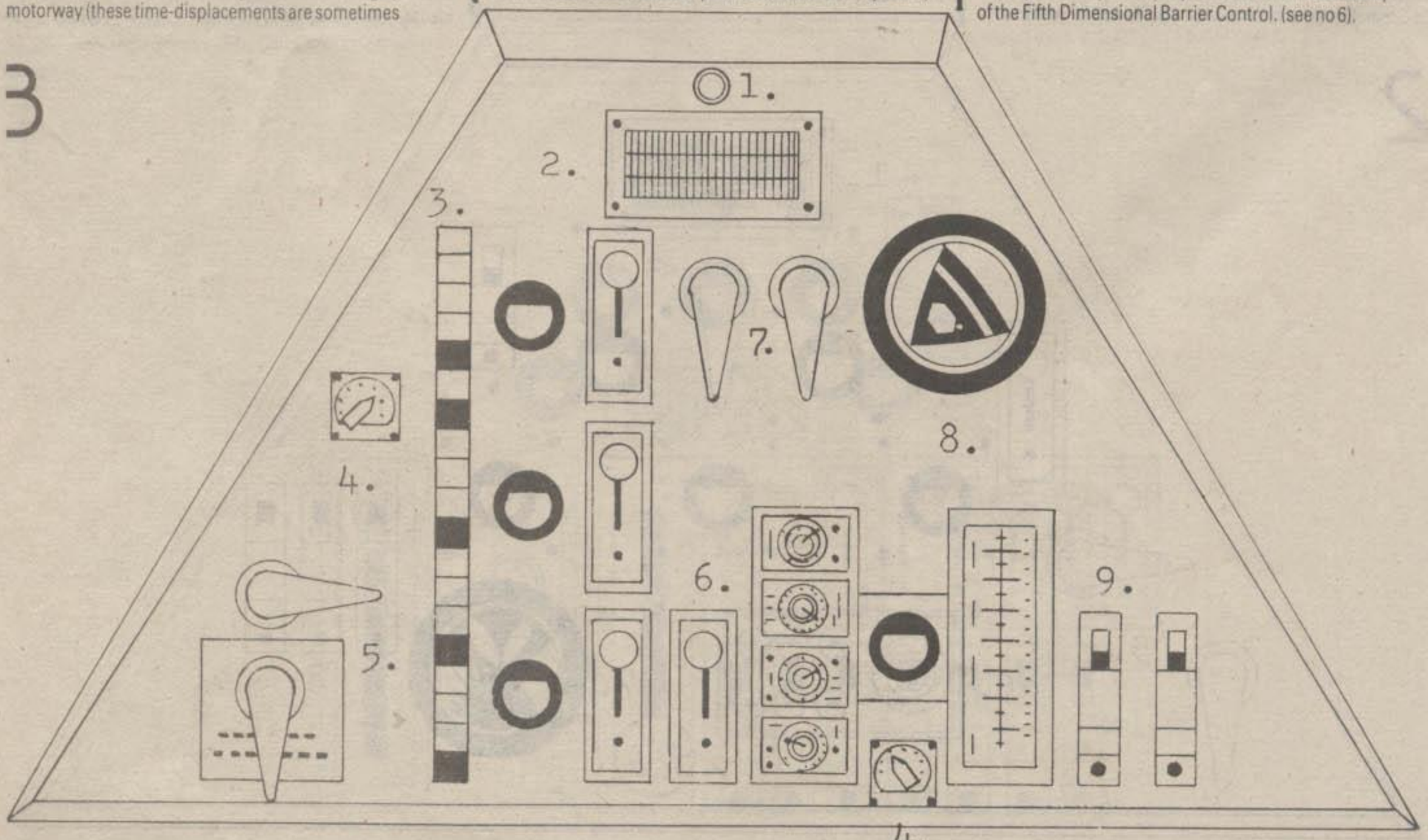
7. Oxygen (air) Control

This control is responsible for ensuring a correct atmosphere in the TARDIS, including humidity andd temperature. The whole process is fully automatic and requires no attention. The dial on the panel is a combined barometer and thermometer and should anything go wrong, it will emit immediately a high-pitched intermittent warning. There is, however, a separate portable emergency unit for air, comprising of only three canisters, lasting up to six hours each. It is one of the functions of the Oxygen Control Unit to keep this emergency unit 'topped up'.

PANEL 5

1. The Dimension Scale Stabilizer

This instrument is an automatic Time Frequency control. Its purpose is to prevent any fluctuations in the stability of the Fifth Dimensional Barrier Control. (see no 6).



2. The Audio Unit

There is one of these units to each of the six panels. They give an audible reception from the outside of the Ship or any normal space radio waves (except across interstitial space-time (see panel 3). These units are reversible and can be used for transmitting to similar enviroments. Also they are linked to the Voice Integrator (panel 3).

3. Materialization Indicator

This is merely a light which glows, increasingly brighter, sixty seconds before landing is imminent, then flashes during materialization. If all the relevant landing controls are not cancelled or the Ship makes a 'false' stop, ie on board a moving vessel, then the light continues to flash and will also emit a synchronized buzzing.

4. The Radiation Detector

A meter for measuring the level of radiation. It will automatically indicate levels in the immediate area surrounding the Ship and upon adjustment is capable of measuring the radiation count for the entire planet. The Doctor also has a portable device in with the ship's detector for exploration purposes.

5. Power Response Dials

Due to the immense power utilized by the TARDIS a very careful watch has to be maintained on the power levels when the Ship is in use. The left hand dial indicates the power stability while the right hand monitors the build-up, consumption, reserves and impulse response. It takes a Mark 1. TARDIS, such as the Doctor's, eight minutes for a full power build-up.

6. Dimension Scale Control

This controls the interior size of the TARDIS by regulating the amount of distortion applied to the Fifth Dimension. It is fully adjustable. However, it is not unusual to find the inside of the ship slightly different now and again. This is caused by the effect of random dimensional feedback and although not wholly controllable it can be stabilized to a practical level. (see no 1.)

7. Twin Navigational Locks

Once a course has been set either manually or from the Auto-Log (see no 8) the settings may be locked by means of these controls. The left for manual, the other for automatic. There is a built-in fail-safe mechanism, an automatic override cut-out, should things go wrong. This situation would be indicated by the light and buzzer offset to the right of the controls.

The Automatic Log

As previously explained, these controls are tied in with the Memory Computer housed deep in the TARDIS. All data concerning the ship's journey can be recalled or used to guide the Ship. On panel 5 there are two sets of switches. The left is for recollection of information (also additional data may be added here in conjunction with the Audio Unit; see no 2). The right set is used to automatically direct the ship.

PANEL 6

1. The Audio Unit

(see Panel 5, reference 2)

2. Progress Lights

These indicator lights show the five stages of dematerialization as they are completed. The sixth and final light is a warning lamp, with buzzer which cuts in if the wrong sequence occurs or one demat-stage is incomplete. The five dematerialization stages are:

1) Programming of the Navigational Instruments.
2) Computer Acceptance.
3) Power build-up to required levels.
4) Dissemination of the ship's molecules.
5) Projection into the Time Vortex.

3. Booster Switches

The most power-consuming operation the TARDIS has to perform is dematerializing. To accomplish this the power levels must be at a maximum (as previously mentioned, there must be at least an eight minute power build-up between journeys to avoid draining the ship's reserves and causing possible damage). The function of the Booster Switch (five in all) is to channel as much energy as is needed to the motors, for dematerializing does not require exactly identical amounts of power on each take-off. Like a car needs more throttle to start on a hill, so in certain circumstances, the TARDIS needs extra power to disseminate.

4. Information not available

5. Dematerialization Switch

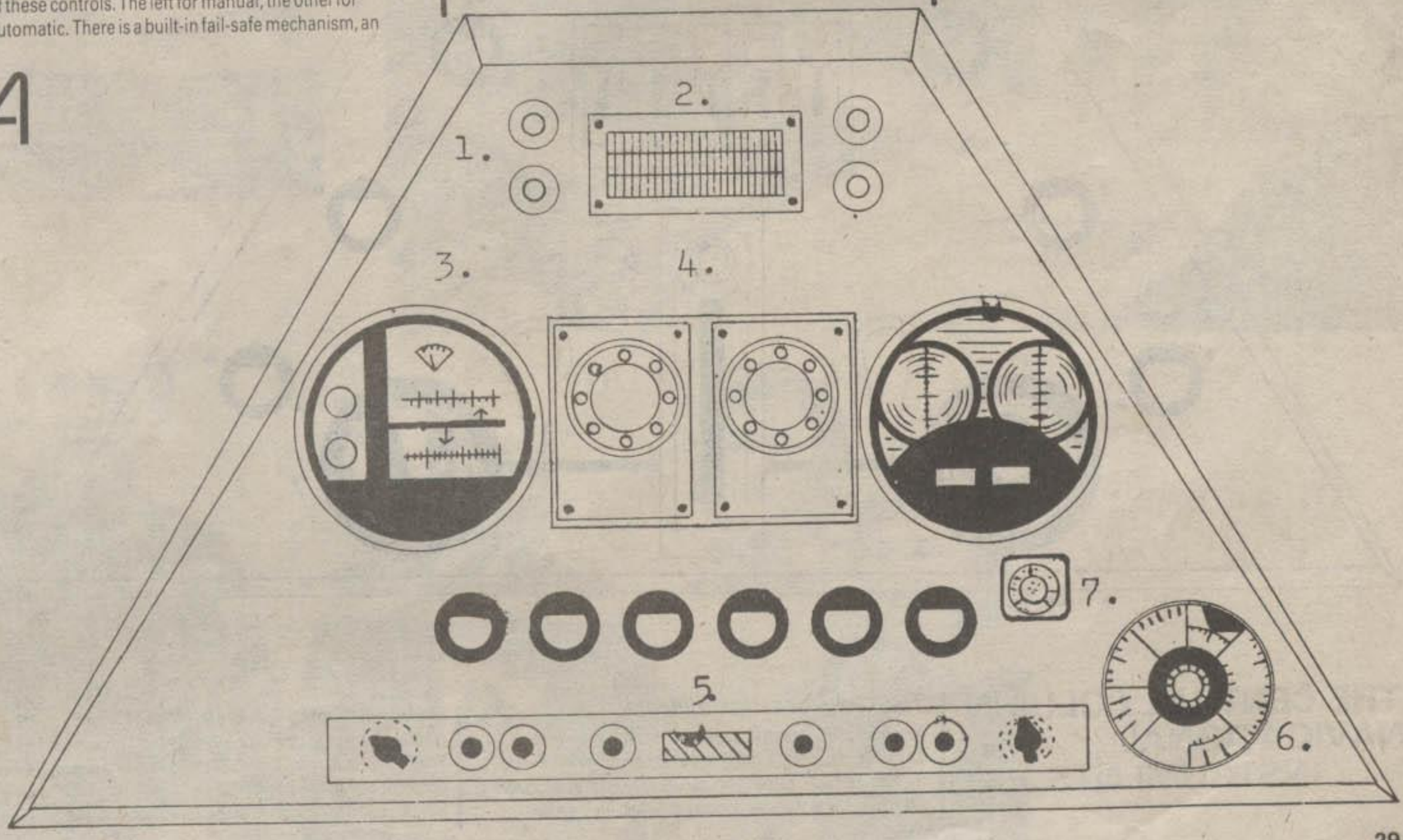
This switch is sometimes referred to as the Master switch. Its use at the correct moment during the demat-sequence is essential for a safe take-off. Also the activation of this unit is what the molecular dissemination and gyrating noise of the Ship.

6. The Gravity Control

Although automatic, this control may be used manually to increase or decrease the Ship's gravity. Normally if visiting a world of greater or lesser gravitational pull, this unit slowly adjusts, gradually equalizing the Ship to its new environment. This helps the passengers get used to the effects. Normally they are not even aware that a change has taken place. Of course there is a limit as to how much adjustment can be made, the amount that the body can withstand.

7. Attitude Control

Again this device is fully automatic in its function of keeping the TARDIS upright. Many times the Doctor has materialized in a precarious position causing the Police Box to be at an awkward angle. When this occurs the inside of the TARDIS will remain upright even if the Police Box is on its side. This can make things very difficult as regards getting out the Ship. The installation of the Attitude Control served a dual purpose. Firstly, from the safety point of view, it prevents people and things from crashing and spilling around the Ship causing untold damage. Secondly, it makes the TARDIS virtually indestructible, for no matter how hard the exterior is dropped, blown up or generally abused, it cannot be harmed inside. Unfortunately the Doctor's TARDIS Attitude Control has an intermittent fault causing some spectacular and hair-raising moments. ►



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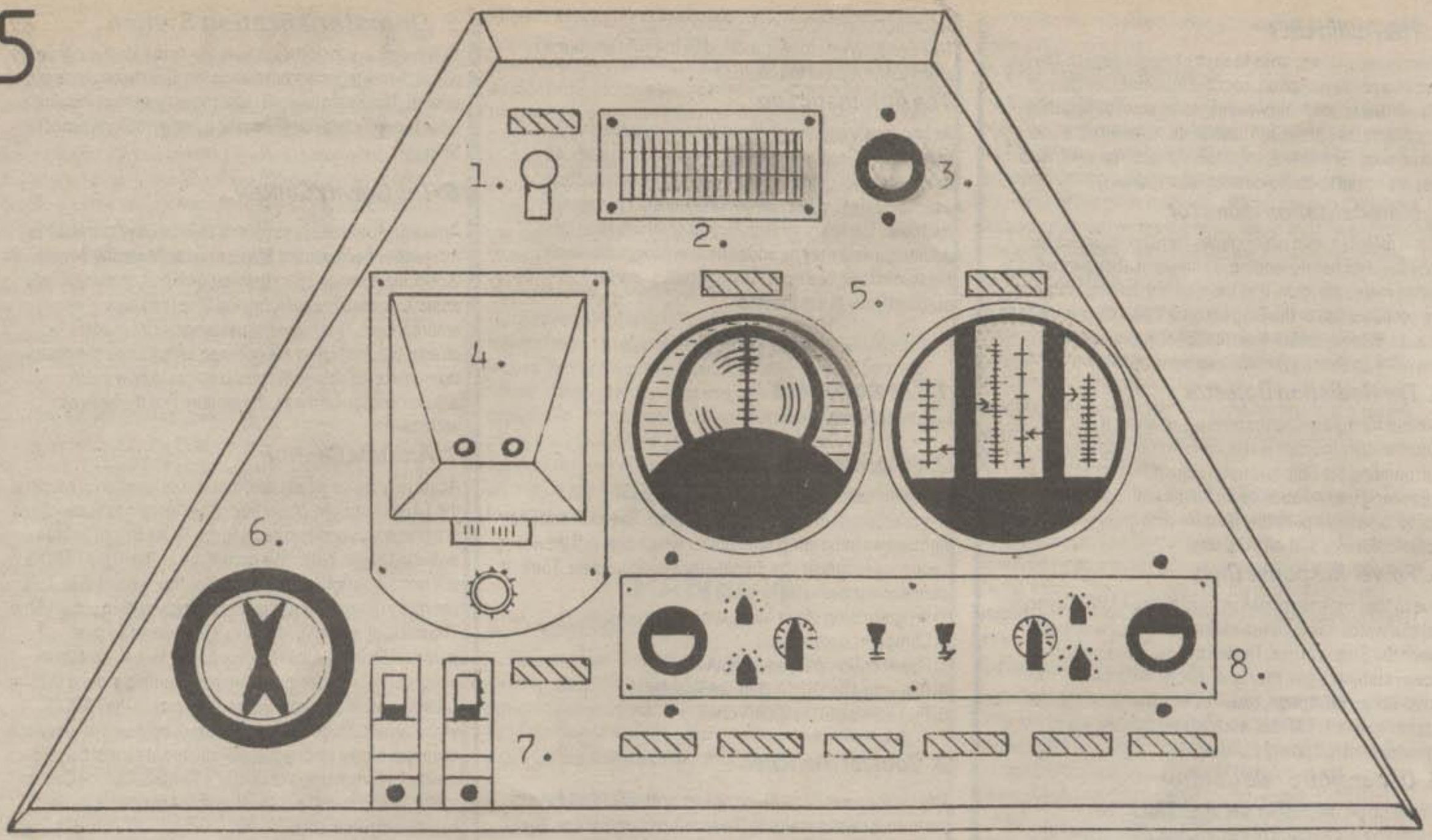

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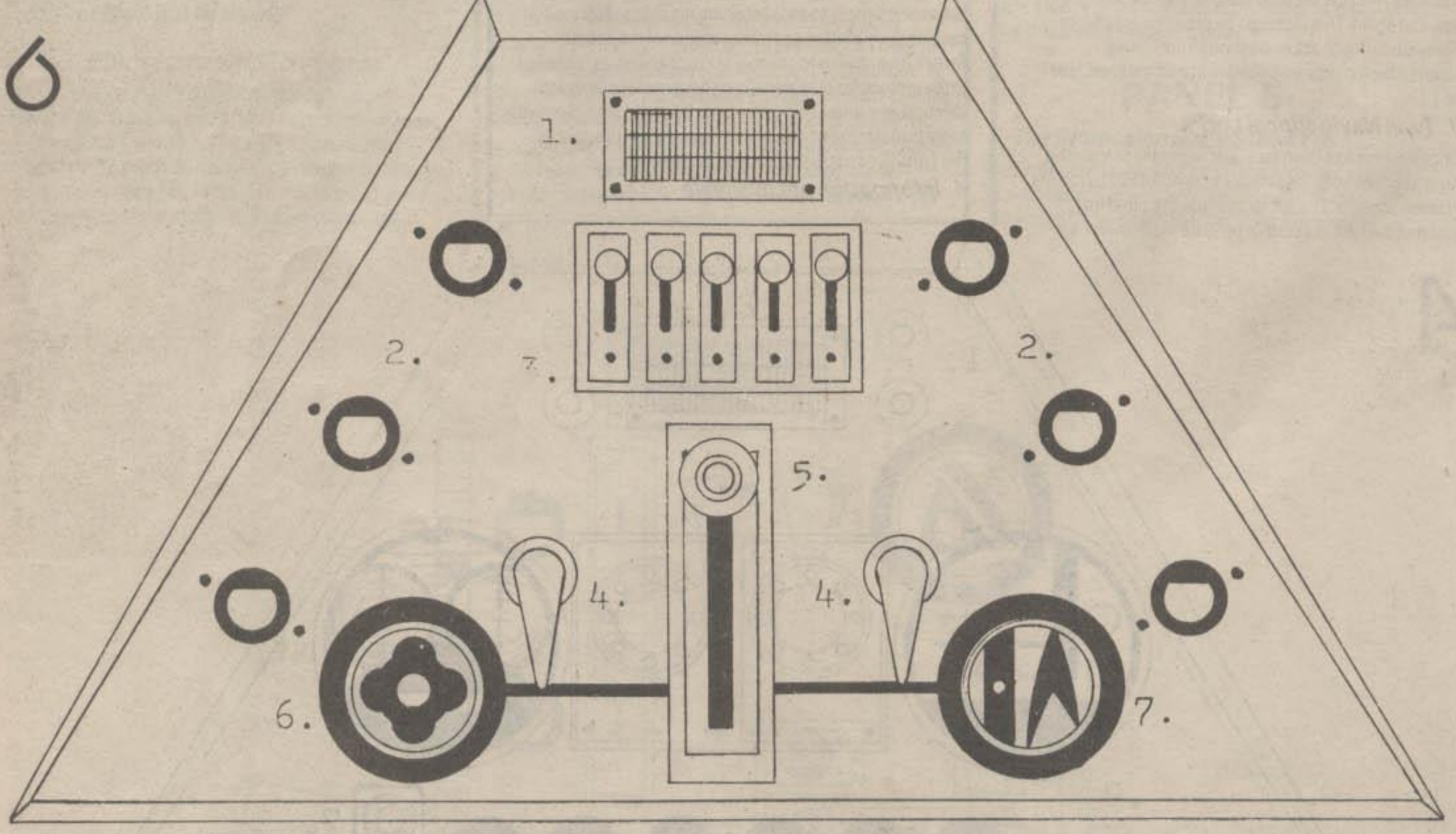
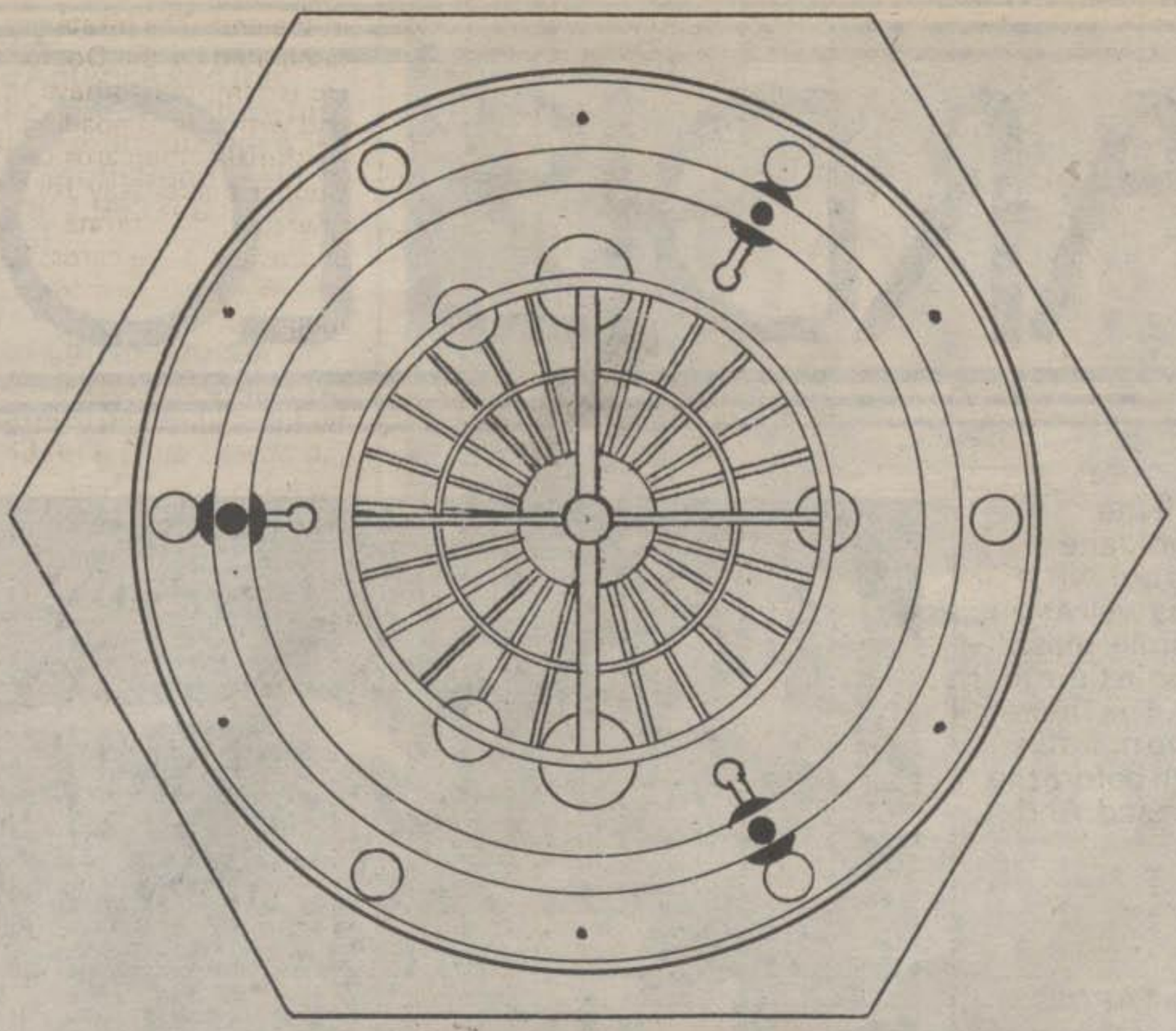


THE CENTRAL COLUMN NAVIGATIONAL INSTRUMENTS

The Navigational Instruments

Although the Doctor has great difficulty in piloting the TARDIS through time and space at least wherever he ends up the Navigational Instruments can usually give an accurate estimation as to the Ship's location. When giving a five dimensional display the centre column, of the three, continually rotates displaying updated information. If the TARDIS is actually in "flight" all three columns rise and fall in accordance with the power usage. There is no information on how to read the intricacies of the light graduation●

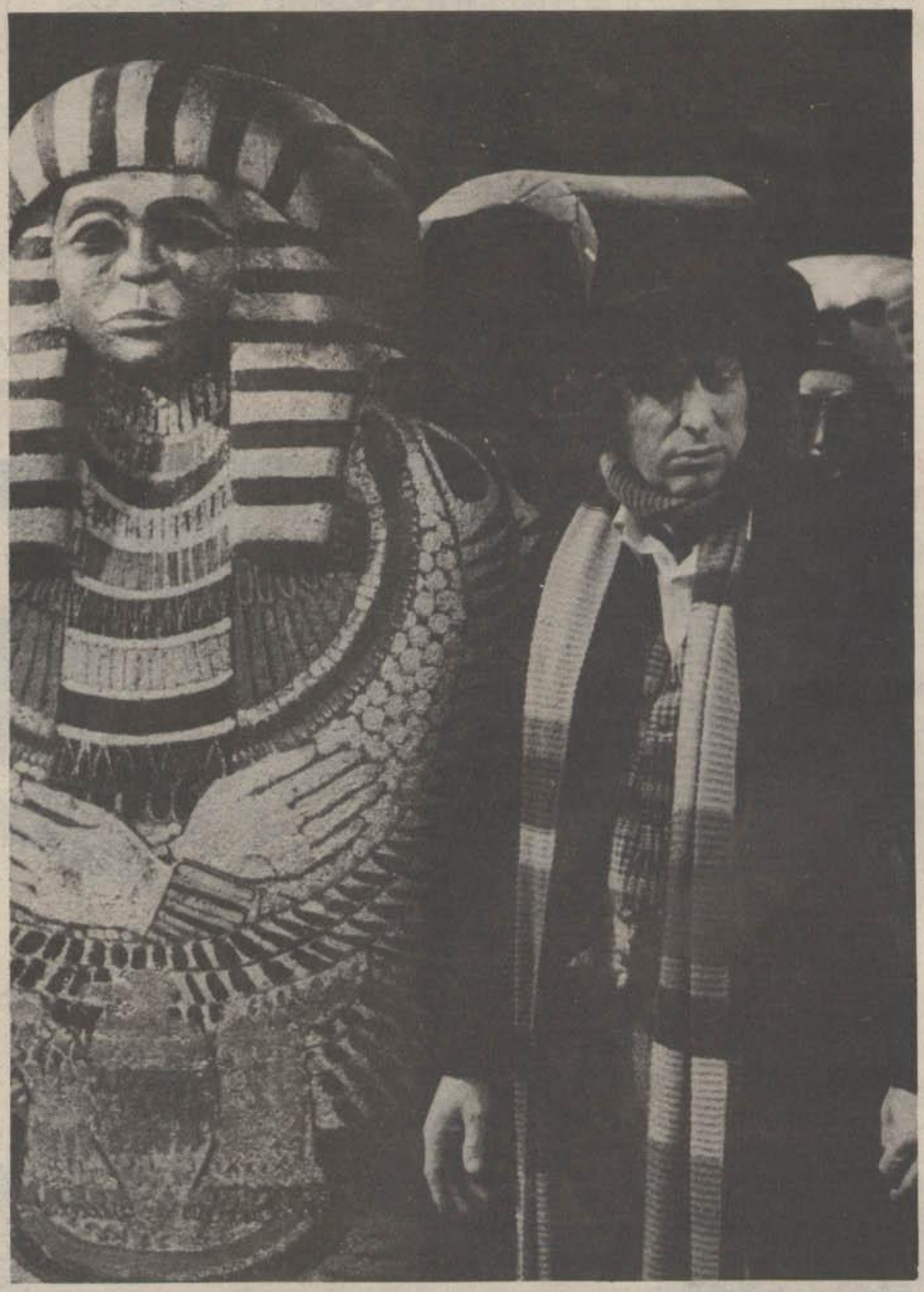


THE TARDIS
CENTRAL COLUMN

VWORP
VWORP

THE TARDIS LOG

Last month we left the Doctor and Sarah-Jane on Mars trying to out-wit Osiran conundrums as well as Sutekh. They successfully reach the "Eye of Horus" just in time to see Marcus destroy it. The Doctor has approximately two minutes in which to reach Earth before the hold on Sutekh is released. And so, on to journey 117.



JOURNEY 117

Returning to Earth the TARDIS materialises yet again in the store room of the old Priory. The date: 1,911 A.D. (*Pyramids of Mars*).

JOURNEY 118

Still attempting to return to London before the Brigadier the Ship materialises in the wood just outside Devesham Space Centre. At least that is what all but one of the TARDIS instruments tell the Doctor. The one correct instrument tells the truth, that the Doctor and Sarah- Jane are in fact on the barren surface of the planet Osiden. The date: 1,982 A.D. (*The Android Invasion*).

JOURNEY 119

The Doctor has left the ship in "pause" until he is sure of his whereabouts. When Sarah-Jane puts the TARDIS key in the lock she cancels the "pause" command and the Ship continues on its pre-programmed journey to Earth, minus a crew! This time it is the real Devesham forest and not a plastic facsimile. The date: 1,982 A.D. (*The Android Invasion*).

JOURNEY 120

Giving up trying to find the Brigadier the Doctor's wonderlust for the stars returns and he talks Sarah-Jane into accompanying him. Once in flight the TARDIS loses control of navigation when interference from home planet invades its guidance systems. The Ship involuntarily materialises amongst some rocks on the hostile planet of Karn. The date: 3,047 A.D. approx. (*The Brain of Morbius*).

JOURNEY 121

By design or chance (it is not clear) the Ship returns to U.N.I.T. HQ with the Doctor enjoying, as he considers, a well-earned rest. The date: 1,983 A.D. (*The Seeds of Doom*).

JOURNEY 122
Trouble in the Antarica and the Doctor asks the TARDIS to take him there. It carefully maneouvres a landing within South Bend Main Camp. The date: 1,983 A.D. (*The Seeds of Doom*).

JOURNEY 123
Using the Auto-Log the Doctor selects co-ordinates for journey 121 and returns safely to U.N.I.T. HQ. The date: 1,983 A.D. (*The Seeds of Doom*).

JOURNEY 124
Having used the Auto-Log the Doctor forgets to cancel the co-ordinate programme and so the Ship next arrives once again at South Bend Main Camp. Howling winds and blowing snow was not quite what the crew expected. The date: 1,983 A.D. (*The Masque of Mandragora*).

JOURNEY 125
A sight seeing tour of the TARDIS brings to light another control room. Operations from here cause the Ship to materialise next to the Madragora Helix. Stepping out into the blue void they find themselves encircled by gigantic but beautiful crystals. The date: 1,478 A.D. (*The Masque of Mandragora*).

JOURNEY 126
Some Italian orange groves play host next to the Time and Space vessel. Unbeknown to the Doctor the controls of the Ship were firmly in the hands of Helix which had stolen aboard the TARDIS undetected. The date: 1,478 A.D. (*The Masque of Mandragora*).

JOURNEY 127
Fate, destiny or chance? Who knows! But the TARDIS remains within the confines of the planet Terra travelling forward to Sarah-Jane's correct time stream. The Ship lands incongruously in the middle of a working quarry! The date: 1,984 A.D. (*The Hand of Fear*).

JOURNEY 128
Off to the wastelands of Kastria next and the TARDIS materialises amidst the cold winds and rocks next, to what looks like half a giant Mechanoid. It is, in fact, a protective dome entrance to an underground city. The date: 1,984 A.D. (*The Hand of Fear*).

JOURNEY 129
Sarah-Jane wants to go home. The Doctor has also been summoned home. He gives his Ship the appropriate orders. First stop: Hillside Close, Croydon. The TARDIS materialises in the middle of a quiet cul-de-sac. The date: 1,984 A.D. (*The Hand of Fear*).

JOURNEY 130
Part two of the TARDIS materialises just outside the Capitol on Gallifrey. Blocking the narrow walkway of level fifty two the T.T. Capsule is not exactly inconspicuous. The date: 4,870 A.D. (*The Deadly Assassin*).

JOURNEY 131
The TARDIS materialises in very colourful but noisy jungle. Alone at last the Doctor emerges ready to begin his favourite pastime, exploration! The date: 4,931 A.D. (*The Face of Evil*).

JOURNEY 132
With his new-found friend activating the Ship's motors the Doctor looks forward with some trepidation. How will this "primitive" cope with modern technology? Sensing the apprehension the Ship gently puts down, in a sand silo! The date: Unknown (*The Robots of Death*). ►

JOURNEY 133

Taking it upon himself to educate Leela, what better than a history lesson? Next stop, Victorian England, Earth, to show Leela something of her ancestory. On a typical smoggy night down by the Thames waters-edge the Space and an eerie silence drifts in with the fog. The data: 1,890 A.D. (*The Talons of Weng-Chiang*).

JOURNEY 134

Continuing the "history" lesson the TARDIS lands along the south coast next to a lighthouse. With the Ship balanced precariously on the rocks an erie silence drifts in with the fog. The date; 1,890 A.D. (*The Horror of Fang Rock*).

JOURNEY 135

With the TARDIS "possessed", as well as the Doctor, an unscheduled stop is engineered on Titan. Just inside the research complex, against a far wall a blue Police Box slowly emerges unseen from the Vortex. The date: 4,778 A.D. (*The Invisible Enemy*).

JOURNEY 136

The Doctor is desperately ill. Leela has to take the TARDIS and the Doctor to the BI-A1 Foundation. This does seem a little unlikely. The TARDIS itself, in all probability, navigated this journey. The Ship; materialises in the reception area of the hospital unit. The date: 4,778 A.D. (*The Invisible Enemy*).

JOURNEY 137

A recovered Doctor, now fighting the Swarm, returns to Titan, materialising the TARDIS in the same place as journey 135. The date: 4,778 A.D. (*The Invisible Enemy*).

JOURNEY 138

Beginning to think that the TARDIS is an inter-stellar taxi the Doctor asks the Ship to back to the BI-A1 Foundation. The date: 4,778 A.D. (*The Invisible Enemy*).

JOURNEY 139

Complete with a new computer the Doctor and Leela materialise on Earth in an attempt to track down a mysterious signal. In the middle of a field of cows the TARDIS slowly materialises. The date: 1,985 A.D. (*Image of the Fendahl*).

JOURNEY 140

Following a "red herring" the Doctor travels into space to the area of Sol 5. Upon materialisation in space he discovers his mistake and hurriedly moves on. The date: incalcuable (partial Time-Loop). (*Image of the Fendahl*).

JOURNEY 141

Armed with his discovery the Doctor takes the TARDIS back to the field of cows on Earth. The landing point only slightly deviant and at night. The date: 1,985 A.D. (*Image of the Fendahl*).

JOURNEY 142

Back into space once more. As soon as materialisation took place the Doctor expelled the Fendahleen skull into space, hopefully trapping it forever within the Time Loop. The date: (see journey 140). (*Image of the Fendahl*).

JOURNEY 143

Materialising one thousand feet above sea level the TARDIS stands on top of one of the huge city buildings on the planet Pluto. A completely artificial environment has been created, by the Company, by the means of six orbital, manufactured suns. The Doctor is more than impressed. The date: 40,000 A.D. approx. (*The Sunmakers*).

JOURNEY 144

Travelling to the edge of the Universe the TARDIS materialises on board a spaceship, the P7E. The Doctor and Leela find themselves in a storage area. An ideal place in which to conceal the TARDIS. The date: Unavailable. (*Underworld*).

JOURNEY 145

Hopefully, having righted the many wrongs of the Time Lords against the Minyans the TARDIS takes the Doctor, Leela and K-9 away through time and space only to put them down on yet another spaceship. This time, one belonging to the Vardans. The date: 4,871 A.D. (*The Invasion of Time*).

JOURNEY 146

On to Gallifrey and home again. The Ship materialises right in the middle of the Panopticon with a hostile reception waiting. The date: 4,871 A.D. (*The Invasion of Time*) ●

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CONT'D FROM PAGE 10

AND THE MARTIAN EYES OF AN ICE WARRIOR REGARDED IT WITH CLINICAL DISDAIN...

HE IN TURN WAS WATCHED BY ANOTHER FIGURE...

FROM A FUR-LINED HOOD A PAIR OF DARK EYES GLITTERED WITH A CERTAIN FURTIVE AIR...

AND A WHEEDLING VOICE RANG OUT ACROSS THE SNOW...

WELL? IS THAT GOOD ENOUGH FOR YOU?

THE DEGREE OF ACCURACY IS SATISFACTORY...BUT WE CANNOT MEASURE THE POWER RATIO UNTIL WE HAVE EXAMINED THE METAL'S MOLECULAR STRUCTURE...

HMMM... BRINGING DOWN THIS PRIMITIVE AIRCRAFT IS NO GREAT ACHIEVEMENT, I'LL ADMIT...

BUT THE CANNON WAS ONLY USING A **FRACTION** OF IT'S FULL POWER...

GIVEN TIME, WE'LL HAVE THE POWER TO DESTROY AN ENTIRE CITY... OR EVEN A **TARDIS**! HEH, HEH!

TWO BIRDS WITH ONE STONE, EH?

TIME IS RUNNING OUT, MY FRIEND... YOU WILL HAVE TO **MANIPULATE** THE TEMPORAL FIELD ONCE AGAIN...

BUT THIS TIME, BE MORE **DISCREET**...

YOUR LAST EFFORT WAS FAR TOO HEAVY-HANDED...

WE DON'T WANT TO EXCITE THE ATTENTION OF EARTH AUTHORITIES ...DO WE?

NOT UNTIL WE'RE READY!

BUT **SOMEBODY'S** ATTENTION HAD BEEN EXCITED...**VERY** EXCITED...

LOOK AT THIS! AN EMANATION FROM THE NORTHERN HEMISPHERE... VERY STRONG...

WHAT IS IT? A MAGNETIC FIELD?

IT COULD BE CONNECTED WITH THE EARTH'S NATURAL MAGNETISM... THE SOURCE IS WELL INSIDE THE POLAR REGION...

I WONDER...

THAT'S IT! I SHOULD HAVE LOOKED AT IT FROM THIS PERSPECTIVE BEFORE!

SOMETHING IS DISRUPTING THE EARTH'S TEMPORAL FIELD, THROWING OFF A WHOLE SERIES OF PARALLEL WORLDS...ECHOES OF THE REAL THING!

WHENEVER I ACTIVATE THE TARDIS, I GET PUSHED SIDEWAYS IN TIME!

SON OF A GUN!

SOMEBODY IS MASKING THE PLANET WITH A TIME-FIELD... THEY'RE TRYING TO HIDE SOMETHING...

LIKE WHAT? WHAT SORT OF PERSON WOULD HAVE THE RESOURCES TO DO A THING LIKE THAT?

WE'LL HAVE TO GO DOWN THERE AND FIND OUT!

HOW YOU GONNA GET PAST THAT TIME-FIELD THING?

THE FIELD IS STRUCTURED ALONG THE SAME PATH AS THE EARTH'S MAGNETISM...BUT IT HAS A DISTINCT WAVE-LENGTH...

I'LL CRANK THE TARDIS UP TO FULL THROB...

UNTIL WE'RE MATCHING THE TIME-FIELD'S FREQUENCY... THEN SLIP IN THROUGH THE GAPS!

DOC...I HOPE YOU KNOW WHAT YOU'RE DOING!

SO DO I, GUS... HERE WE GO!

ONE YEAR AWAY, BUT IN THE SAME REGION OF SPACE... THE ICE-WARRIORS WERE ON THE MOVE...

YOU SAY THE WEAPON IS READY, MY FRIEND...NOW COMES THE TRUE TEST...

BUT THE TARGET, AUTEK...WHAT WILL YOU USE AS A TARGET?

I SEEM TO REMEMBER YOU SAYING THE WEAPON WOULD BE POWERFUL ENOUGH TO DESTROY A TARDIS...

THAT BEING THE CASE...

WHY DON'T WE USE YOURS?

NO! AUTEK... YOU CAN'T DO THAT!

LIFE IS FULL OF COINCIDENCES... AND LIFE FOR A TIME-LORD IS THE SAME, ONLY **MORE** SO...

THWIPPP!

WORP!

WORP!

TO BE CONTINUED...

MATRIX DATA BANK

Welcome once again to the Matrix Data Bank. A rise in the mail this month has brought in some interesting questions, a few of which are giving us a bit of trouble. If we can't solve them by next issue then we will have to concede defeat.

WHAT'S THIS NOW

To start with this issue, an assortment of quick fire questions from Leslie Bray of Wrexham:

"1) In the hardback *Programme Guide* it states that the TARDIS is powered by a green crystal and in the paperback it is not mentioned. Which is correct?
2) What planet does Turlough come from?
3) Is that android at the end of *King's Demons* staying with the Doctor?
4) In the Technical Manual's picture of the TARDIS console, where is the dematerialisation switch?
5) Will the Doctor ever meet Nyssa again?"

Answering the above in order:

1) The green crystal theory originated in a Malcolm Hulke novelisation. The paperback *Programme Guide* was printed some time after the hardback and it was pointed out that the green crystal power source had never been mentioned on television and so was dropped from the latter publication.
2) Stayed tuned.
3) Stayed tuned.
4) Good question. If the Doctor's TARDIS Manual is as informative as the TARDIS Technical Manual no wonder he can never control the Ship!
5) Possibly. Who knows?

WHAT'S IN A NAME

Duncan Hardy from Norwich, Norfolk is slightly puzzled:

"Most fans know that the Doctor's name is a mathematical formula: $\partial^3 \Sigma x^2$. What is the Master's true name?"

The name formula is indicative of a Time Lord's status. It shows which Chapter he/she belongs to, the position within that Chapter. Also it tells of ones attributes and Academy levels. Plus, of course, recognition within the A.P.C. The Master's designation for the Matrix is: $\partial^{=} Bx^4$.

OFF TARGET

Stephen Bell who lives in Bradford, W. Yorks voices the question of many when he writes:

"There are now only two Tom Baker stories which have not been turned into books. What are these "insurmountable problems"? There are also four Jon Pertwee stories which are stubbornly ignored. Are there similar problems with these? Finally, what are the chances of the ill fated *Shada* being novelised?"

Taking your first and last points. In case you didn't know *Shada* was also written by Douglas Adams and consequently comes in the category of "insurmountable problems" or finances. As for the Pertwee stories, although they have been ignored until now (which was a popularity decision) they are now on top of the "old" stories list. Hopefully we will see them sometime next year.

CONTAGION

A query about *Terminus* and leprosy from David McArthur:

"It was said in *Terminus* that leprosy was caught by touching the people. How come Nyssa caught it, I didn't see her touching anyone and Tegan didn't catch it when those arms from the people grabbed her?"

First of all the lepers in *Terminus* were not suffering from the leprosy that we know here on Earth but something called "Lazar's disease". This disease is contracted through a virus in the air being inhaled and not by touch as David suggests.

TIME DIFFERENTIAL

Eddy Evans of Chepstow, Gwent has been puzzling over *The War Games*:

"In the last Patrick Troughton story why did the Time Lords send Jamie and Zoe back to the first time the Doctor met them. Why were they not allowed to stay with the Doctor yet allowed to remember their first respective adventure with him. (*Highlanders* & *Wheel in Space*)?"

At the Doctor's trial the Time Lords pointed out that all beings, even themselves, have a set place in time and space. This is a delicate cosmic balance and one that cannot and must not be upset. Otherwise we end up with a *Key to Time* situation (but that's another story). So, the Doctor had been returned to his own Time stream, even though they decided to exile him later, and similarly Jamie and Zoe had to be returned to their own Time Streams. Here is where the problem arises. To return Jamie to a point in time before he met the Doctor would alter history. To return him to his true Time Stream, which would be approximately three years after meeting the Doctor 1,749 A.D. would cause trouble and maybe ill health when trying to explain to his countrymen where he had been. Even if all memory traces of his time with the Doctor were erased his three year unexplained absence could still be detrimental, especially in 18th Century Scotland. The safest and really, only, course of action the Time Lords could have instigated was that they did. ►

TIME-SLIP

Tom Nicholls from Reigate in Surrey asks:

"In *The Ice Warriors* the TARDIS lands in circa 3,000 A.D. at the time of the second Ice Age. But in *Ark in Space*, at about the same time, the Earth is being evacuated as a result of the Solar Flares. Could you explain which of these theories is true?"

It would seem, Tom, that you have "overslept" nearly twenty eight thousand years! In *Ark in Space* the Doctor clearly states that they had travelled forward in time at least thirty thousand years. (Dropped a nought somewhere, did we?)

U.G.H. TROUBLE

In Aylesbury, Bucks lives Tom Hunter-Watts. He is perplexed over the identities of some of the Galactic allies in the year 4,000 A.D.

"In **Doctor Who Monthly** issue 64 you printed two photos in with the *Mission to the Unknown* Archives. The top photo shows the representatives around a table. From left to right the first four have been identified as Sentreal, Trantis, Warrien and Malpha. Am I right in saying that the beast to the right of Malpha is Celation and to the right of him, Zaphon? Are these all the representatives ever seen?"

You are correct with Celation but wrong with Zephon. Zephon was a sea-weed like creature (a picture of which can be seen in **Doctor Who Monthly** Issue No.67, page 25). The creature in the photo next to Celation is Beaus. And, no, these are not all the representatives ever seen, are they? Think about it!

TITLED QUESTION

James Parkin of Leicester asks two questions:.

"What was the last adventure that had a different title for each episode? Secondly, what was the second *Doctor Who* story called? *The Daleks or The Dead Planet?"*

1) *The O.K. Corral* was the last individually titled episode from the story *The Gunfighters*.

2) *The Daleks* was the second episode title from the second Dalek story. *The Dead Planet* was the first episode title of the first Dalek story. The second *Doctor Who* story had the covering title of *The Mutants*.

CAR PROBLEMS

A quickie from Gwent: "What has happened to Bessie and what was the last adventure she appeared in?"

Bessie, at the moment, is safely garaged in Blackpool and the last adventure she was in was *The Five Doctors*.

A JEWEL OF A QUESTION

Our friend, Steven Panozzo, in New South Wales, Australia asks:

"Whatever happened to the Doctor's ring?"

After his rejuvenation Ben tried the ring on the 'new' Doctor's finger. it didn't fit. The Doctor pulled the ill-fitting ring off and we see him throw it in the large wooden chest as he says: "I'd like to see a butterfly fit back into its chrysalis case after it's spread its wings!"

GUARDIAN ANGELS

Luke Jacobson from Putney, London enquires the following:

"Who or what are the Black Guardian and the White Guardian?"

The Black and White Guardians are the ultimate opposing forces of cosmic influence. One exists to cancel out the other. Good verses evil. In an ideal Universe of tranquility the Guardians would cease to exist but as such a state is practically impossible the eternal battle of the elements will continue.

THE CHICKEN AND EGG SYNDROME

Sheffield in Yorkshire hosts Christopher Allen and his question is:

"In *Carnival of Monsters* the Doctor tells Jo Grant that the S.S. Bernice vanished one night in the Indian Ocean, circa 1,926 A.D., never to be heard from again. But at the end of that story the S.S. Bernice was in fact returned to its original space/time position via the TARDIS/Scope link-up. So how could the Doctor have ever known of its disappearance in the first place, because strictly speaking it didn't disappear at all?"

Oh yes it did! When the Doctor travels through time, be it past or future, he becomes a part of that period's history. He also maintains his own history within his own Time Stream. Therefore, if he had not visited Inter-Minor and got involved in the scope then the S.S. Bernice would still be trapped along with the other inmates. Similarly, if the S.S. Bernice hadn't have been "stolen" for the scope where would the TARDIS have landed within the scope? So, as stated before, the Doctor has to be a part of Inter-Minor's history and even if his presence has a null effect the actions of the "chicken & egg syndrome" must be enacted to the full. In fact a classic example of Blinovitch Limitation Effect.

ZERO SENSE

John Rettigrew of Fife, Scotland queries the Doctor's actions:

"The second Doctor said: 'Part of me, part of the TARDIS. Without it I couldn't survive.' the mysterious part of the TARDIS which the third, fourth and fifth Doctors have headed for, after a regeneration has been revealed as the Zero Room in the story *Castrovalva*. However, in the same story we are told that the Doctor jettisoned it. Surely now if the Doctor regenerates he will not be able to recuperate and therefore might not survive."

Although in *Castrovalva* the Zero Room was instrumental in the recovery of the Doctor it is not an essential part of the regeneration process unless something goes wrong (as did in *Castrovalva*). the room merely had a null effect against all forces giving the Doctor absolute attention for recovery with no adverse outside influences. It has never been clearly stated in the series but the inferences are that there is a part of the ship (not the Zero Room) that has some form of guidance or control over the Doctor's metabolism.

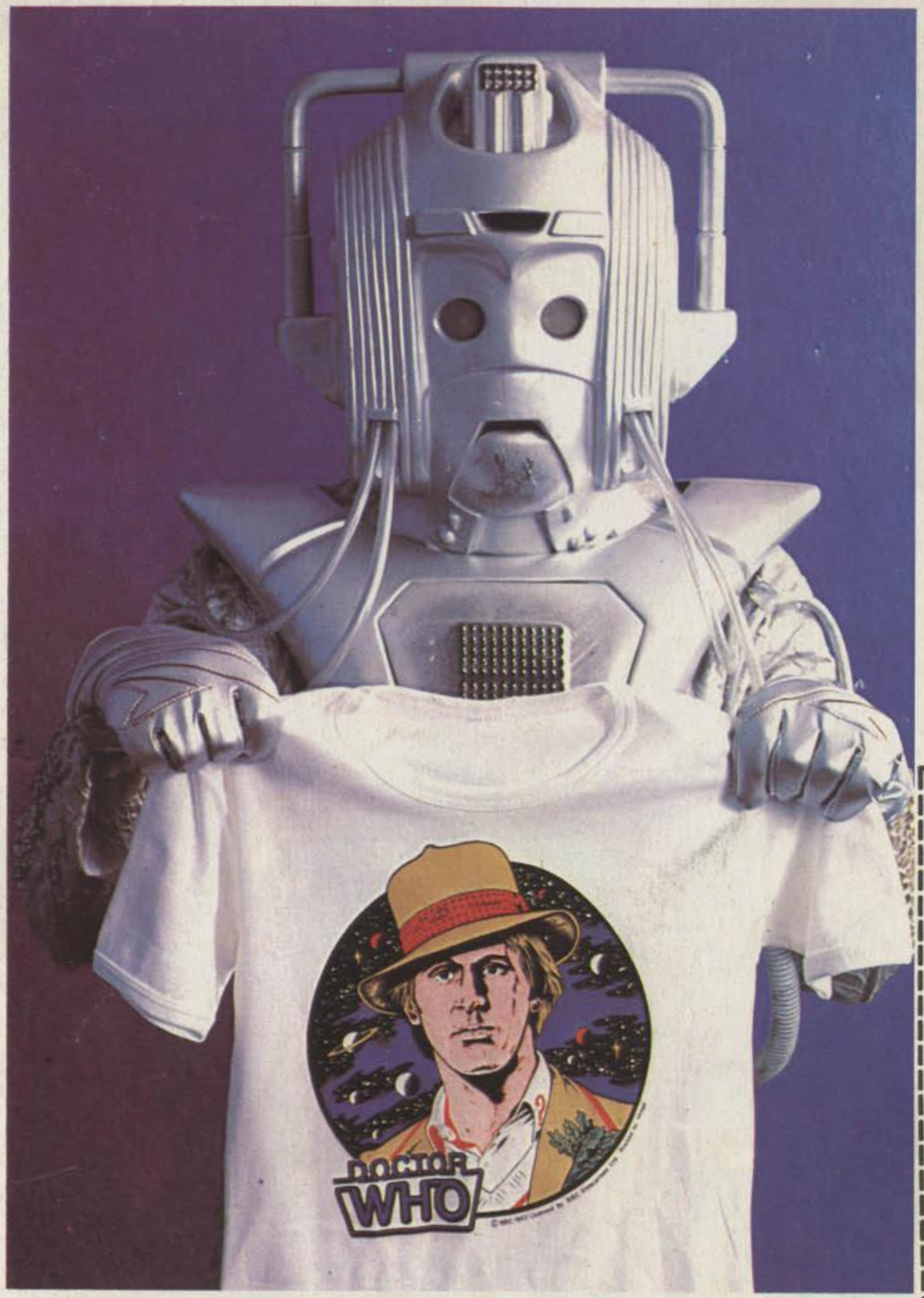
MISSING TARDIS

Merseyside is where Alan Muskett resides, pondering over the following:

"Has there ever been a story where the TARDIS has not been mentioned verbally or has not been seen on the screen?"

There have been quite a few stories with the absence of the Ship but have included various references to said machine. However, as to stories where there has been no TARDIS, Police Box or mention thereof are numbered at three. First, which of course you all know, *Mission to the Unknown*. Secondly, *The Silurians* and finally *The Daemons* ●

Tegan 100 years on



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